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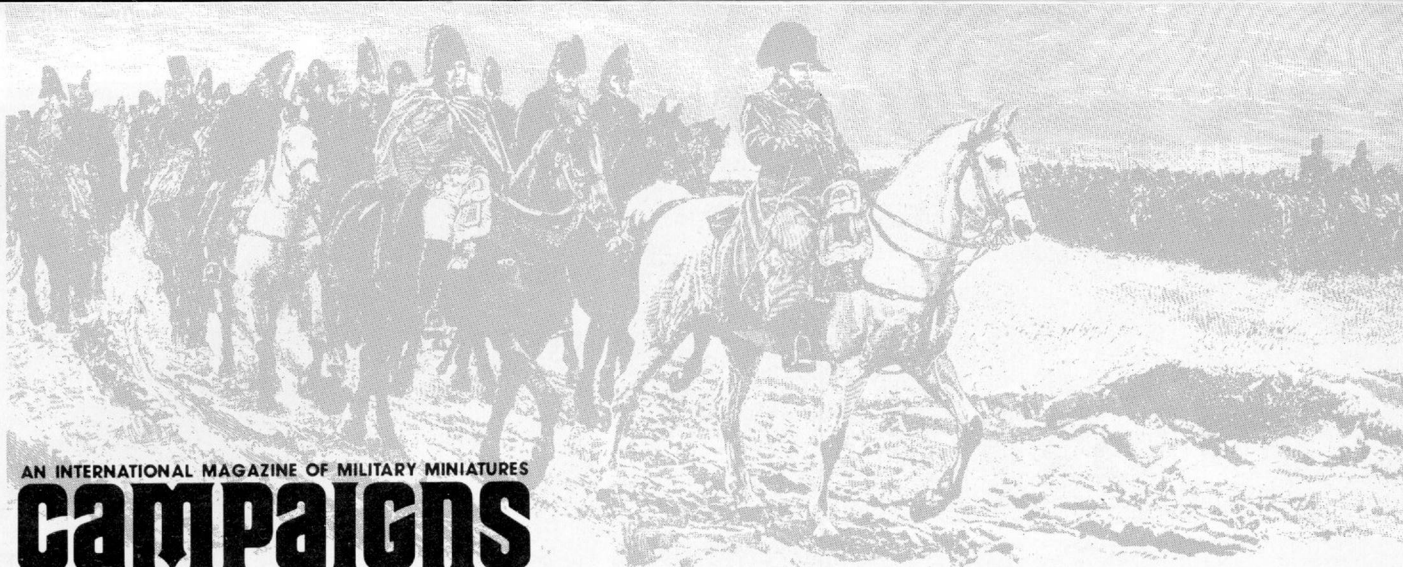
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AN INTERNATIONAL MAGAZINE OF MILITARY MINIATURES

Campaigns

No. 15, Vol. 3; MARCH/APRIL, 1978

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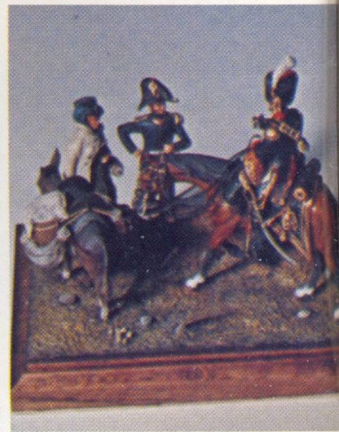
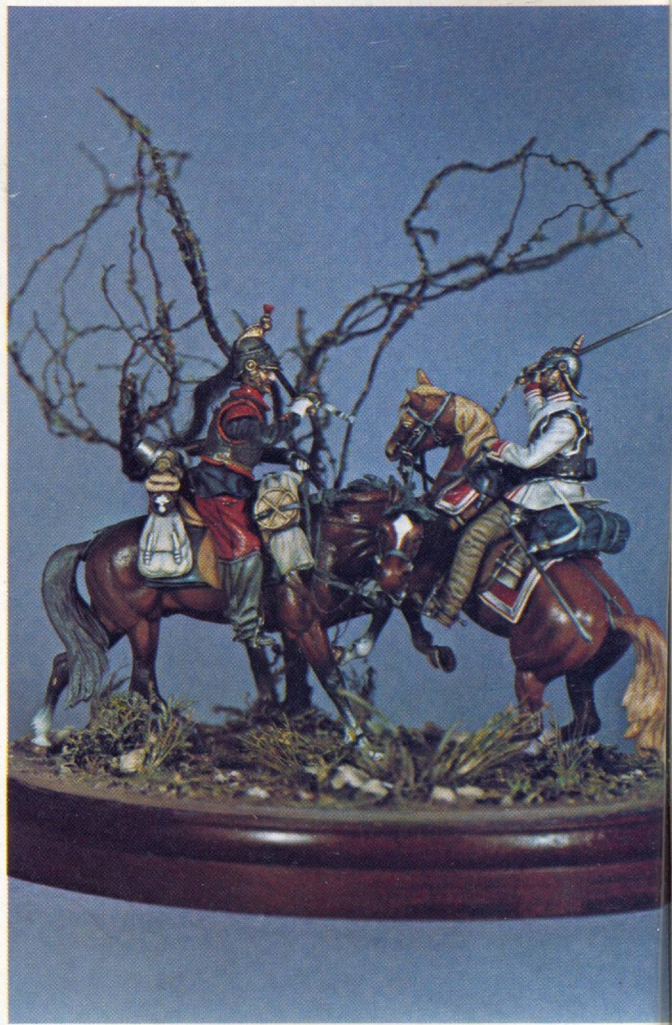
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CLUB NEWS

The International Historex Competition

In November, 1975, Historex sponsored a competition for models made exclusively with their components. Held in Paris, it was the most important competition for military miniatures ever held in France.

Among the visitors from outside France was Lynn Sangster, Historex representative in the United Kingdom. Highly impressed by the work on display, and hoping to broaden the competition's scope, the following year Sangster worked toward staging a preliminary Historex Competition in London, where thirty-nine entrants submitted seventy-two pieces. The first ten entries from the Group and Vignette classes and the first fifteen entries from the Single Figures were selected to go to Paris, there to take part in what had now become the International Historex Competition.

The finals in Paris resulted in what has become known as "Waterloo all over again." Of the three classes entered, the British miniaturists won fifteen of the eighteen prizes awarded.

Continued on page 50

Opposite page: Among the winning entries in the Third Historex Competition were (top left) "Le Palais Royal sous le Consulate," by Jean-Pierre Mir; a boxed diorama depicting Napoleon showing a portrait of his son to his officers outside Moscow, by Pignol; Pierre Conrad's conversion of Historex figures into French and Prussian cavalrymen in combat during the War of 1870. Below left are Pierre Conrad's 1st prize-winning boxed diorama of French Gendarmes questioning a peasant; Miss Peschard's Seven Years War scene, 1st prize in Junior Category. Below are Colrat's group of Napoleonic dragoons, 4th place winner in Groups, and M.D. Thomas's Dutch lancer officer, 2nd place winner in Single Figures.

This page, Northern Militaire '77: Top: Graham Bickerton's "Taisho," winner in the Over-75mm Foot Class; Historex's Hussar de la Mort, by Rob Baker. Center: "Trumpeter, 13th Rgt. Dragoons," converted Poste Militaire figures by S. Kirtley, second place winner in the Over-75mm Mounted Class; Bill Lawson's Historex figure, winner of second place in 54mm Mounted. Bottom: David Buffrey's scratch-built 75mm "Andean Liberation Army 1820," second in 75mm Foot Class; winner in 54mm Foot was Stan Pajak's conversion of a Historex figure into a Landsknecht standard bearer; Steve Hexselwood's diorama, winner in the 25mm Diorama Class.





Richard K. Riehn seems to hit the nail on the head with his "Scale or Standard" *Duffelbag*.

There has always been a question as to why some figure makers have not seen their error in the sizing of figures. This oversight is somewhat confusing, disappointing, and frustrating when wanting to create a diorama incorporating different makers' figures.

There are many things in life that one cannot change but if there is a possibility of changing those things that can be changed for the better, then it should be done. And if the comments and opinions of the consumers will help remedy the situation of figure makers being unable to agree on a decent scale or standard, then the more comments and opinions the better! And may this take place in the near future.

R. Burk
Springerville, Ariz.

I agree with Richard K. Riehn's comments in "Scale or Standard." Scale would be a far better system of sizing.

The proof of this is in two advertisements that appeared in that same issue, showing figures of the same period. Look at the weapons, though. Both should be about sixty to sixty-two inches in overall length. Unless these soldiers are supposed to be pretty tall characters, they look disproportionate to their weapons.

I would have bought both of those figures but due to the proliferation of standards, it was not even possible to find something else from which I could cannibalize the proper size musket.

Denis Kerasotes
Springfield, Ill.

The difference between the terms "scale" and "standard" as used by Mr. Riehn in *Campaigns No. 13* seems to me to be the point of reference involved. When he talks about a "standard," he seems to mean "a man as standard." Theoretically, I suppose, a standard man has been selected. As I understand it, the standard man is 5'10" tall (about 1825mm). Reduced to miniature form, he is 54mm to the eyes or about 57mm head to foot. This establishes a scale, a ratio of model to prototype. the standard man:

$$57\text{mm figure} = .03123$$

$$1825\text{mm prototype.}$$

This is almost exactly 32nd scale (.03125). Equipment, etc. can be made using this reduction factor so that it will be to scale with the standard man. Thus, the man is the standard and the equipment made to fit. If the equipment is made in proportion to a man other than the standard, it will be out of scale — either too large or too small depending on whether the man is smaller or larger than the standard man. Likewise, if all figures made to the 54mm standard are made the same height (54mm to the eyes), proportion is distorted again. (In this context, Mr. Riehn's technique of measuring figures to determine whether they are to 54mm standard, as I define "standard," makes no sense whatever.) If one adheres to the standard man concept, would not a 5'10" man be 54mm to the eyes? Would a 6' man be the same or would he be taller? Would a 5' man be the same or would he be shorter? I

am not extremely knowledgeable as far as the whole gamut of figures goes, but I get the strong impression from Mr. Riehn's article that a 54mm standard means that all such figures are the same height, regardless of the size of the real article (in which case his measurement of figures is acceptable). Present-day man is about a foot taller on average than his ancient Roman counterpart and men are generally taller than women, but Mr. Riehn leads me to believe that figures are all made the same height. If this is so, the 54mm designation means nothing and the standard is no standard at all. The difference between theory and practice is obviously considerable.

With scale, on the other hand, the point of reference is the equipment, which is measurable and constant in size. The height of the man is up to the artist. An advantage here is universality of application. Anything can be reduced by the scale method, a button or a battleship, without reference to a man, standard or otherwise. The other method is applicable only if a standard is strictly adhered to and is practical only for man-size items. One would not scale a battleship relative to a man. The scale method would obviously increase the degree of standardization. For example, all figures in a given scale would carry the same size Brown Bess, regardless of how tall they are.

I have obviously reached the same conclusion as Mr. Riehn; i.e., that scale figures are a better idea than standard figures. I think I have gotten there by a different path. Perhaps my line of reasoning will help bolster the argument. He may use it as he pleases.

I also agree that the number of different standards is getting out of hand. Excluding wargame scales (in which I have no interest) we should be able to get along with 54mm (32nd scale), 77mm (24th) and 90mm (21st?) sizes. Larger figures should be of one-of-a-kind subjects as are the Series 77 154mm figures. I think most people will agree that size is often a factor in creating a desired impression. On the other hand, I see no point in 70mm, 80mm, 100mm or 110mm figures. It seems to me to be mere whim.

Drew E. Porter
Washington, Pa.

Read with great interest Dick Riehn's "Duffelbag" in Issue 13 regarding size versus scale. Great article! Should have been written years ago!

I was under the impression that the 54mm "standard" for fully-round figures was pioneered by W. Britains and that it referred to the distance between the soles of the figure's feet to the top of its head (without headgear). But Britains were *toys* and as a child I could not have cared less if all of one regiment were of an identical size!

I feel a standard *scale* for military miniatures is much preferable. This would allow for variations in the height of individuals. Obviously people are not a uniform height. Women generally are shorter than men. Some races and nationalities tend to be, on average, short or tall. Judging from the size of pieces of individual armor in museums, men in the Middle Ages were smaller than they are today. But find me a manufacturer who regularly takes this into account in designing and producing figures!

Frankly, however, I can't get upset if so-called 54mm figures vary in height between 51 and 56mm. People vary even more than that.

I don't vote for any figure standard which measures from eyeballs to soles. A boy drummer marching along with a company of grenadiers, of the same size as the grenadiers, would be farcical. Conversely, if two figures were of different heights, say 51 and 56mm, but both carried scale muskets 42 inches long that were actually the identical length, and the other accoutrements matched, I'd say both were great!

I cast one loud vote for two, three, or even four constant scales (54mm or above) and inconstant heights!!

Bill Driscoll
Fairfax, Va.

I am writing on behalf of the South London Warlords. We are a small but very active club in South London who are interested in getting in touch with wargamers in America. We deal mainly with Ancient, Renaissance, and Napoleonic periods, and also have a growing Fantasy group.

If any of your readers are visiting this country, we would be very pleased to see them and promise a warm and friendly welcome. We meet every Monday at 7:00 p.m. at St. Clement's Church Hall, Friern Road, East Dulwich, London and on Thursdays at 7:00 p.m. at St. Luke's Church Hall, Westmount Road, Eltham, London.

We'll be looking forward to hearing from you, American wargamers. Write to John Bridge, 34 Tynwald House, Wells Park Road, Sydenham S.E. 26 6AG, London, or to Mr. B. Brewer, Rye Stamp and Model Shop, Peckham High Street, Peckham S.E. 15, London.

John N. Bridge
London, England

Subscriber John J. Bahr writes that *Campaigns* readers might be interested in the following publications from the U.S. Government Printing Office:

No. 113Y, *Maritime Dimensions*, \$1.50

No. 15Y, *Soldiers of the American Revolution*, \$2.35

No. 13Y, *Victory at Yorktown*, \$2.30

These may be ordered from the Public Documents Distribution Center, Department Y, Pueblo, Colorado 81009. Mr. Bahr further suggests No. 008-029-00098-9, *Publications of the U.S. Army Center of Military History*, available for \$1.50 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

ERRATA

Several typographic errors escaped proofreading in Louis Merllie's story, "The Emperor and his Horses," *Campaigns No. 13*.

In the third column on page 27, the magazine article referred to was written by Camille Audigier, not Auvigier. In the same column, the engravings were by Mecou, rather than Mecon, with the drawings by Carle Vernet, not Mernet. On page 31, also in the third column, a shell landed close to Napoleon at Arcis-sur-Aube, not Aras-sur-Aube.

Our apologies, to Mr. Merllie and to our readers.

FRIEDLAND, 1807

BY PAUL V. GARIN



Inspired by Meissonier's epic painting, a San Francisco miniaturist describes his recreation of it in three dimensions.

Long ago, as a boy, I viewed the original oil painting by Meissonier at the Metropolitan Museum of Art depicting the charge of the 12th Cuirassiers at Friedland on 14 June 1807. At that time I was greatly impressed by this work.

It was a pleasant surprise, more than fifty years later, when opening the first issue of *Campaigns*, to find an excellent color reproduction of the refined water color version of the original canvas. This was made available through the Forbes Magazine collection. My memories and appreciation of the original were immediately renewed. On learning that colored prints suitable for framing were not available, the possibility occurred to me that the spirit and composition of this painting might be captured in a diorama, using stock figures suitably modified and converted.

Meissonier's work portrays the spirit of the Napoleonic military campaigns at their zenith. The heavy cavalry unit on its way to battle at thundering gallop salutes the Emperor and his staff. The composition of the painting, combining both dynamic and standing figures, is most effective in conveying the excitement of the battle scene. The question was whether a diorama could simulate and capture the dash and *elan* of the original work.

The first challenge was to find acceptable commercially available models which could be converted into the attitudes and postures of the individual figures in the painting. Among the predominant figures portrayed are the cuirassiers of the 12th Regiment at full gallop with sabers proudly lifted in random positions as they salute the Emperor astride his mount on a raised knoll, surrounded by his staff.

A balancing group of figures are four *chasseurs a cheval* (the Emperor's bodyguard) casually observing the passing cuirassiers. The painting gives the suggestion of a cannon next to this group of chasseurs who appear rather unimpressed by the charging cuirassiers. Several do not even turn their heads to watch them.

The billowing clouds and the suggestion of masses of troops, grenadiers, chasseurs, and cuirassiers in the background all add to the overall dramatic effect so well achieved by Meissonier.

How to translate all this into an effective and not too costly diorama was the task to be undertaken. Historex figures, of course, came to mind. On examining the painting it is apparent that Meissonier's heavy cavalry horses are sturdier in limb than the other horses shown. While the Historex horses are finely detailed,

they are somewhat less heavy in appearance than those portrayed. Inasmuch as Meissonier purchased live horses of the same breeds used by Napoleonic cavalry and made models of them to ensure the accuracy of his portrayal, a heavier-bodied model was indicated. Airfix produces an inexpensive figure in their Collector's Series of a mounted cuirassier which has the appearance of the artist's charging horses. The kit as furnished has the horse rearing on its hind legs and the rider sitting upright with saber extended to the side. Obviously, substantial modification to this stock figure is required in order to convert it to the positions shown in the painting. This conversion includes changing head, body, and leg attitudes of the rider, each of whom has his saber raised in salute at a different angle. The horse must be converted from a rearing position to full gallop, using various head and leg positions.

This conversion was made by cutting and filling. Meissonier adds to the effect of swift movement by portraying the galloping horses with all four hooves off the ground simultaneously. This may be an unusual movement in the normal gallop although it can no doubt occur momentarily. In any event, this particular

position adds materially to the effect of spirited horses matching the enthusiasm of their riders. To suspend the horses off the ground, pins were installed in the hooves to separate them from the baseboard.

Fourteen converted Airfix cuirassier figures were employed in the diorama. In addition, one Airfix horse with Historex rider (#687) was used for the trumpeter with upraised arm. This made a total of fifteen figures in the cuirassier group.

For the reviewing group of Napoleon and his staff, six Historex figures were used with several minor conversions. The Emperor (#134) required modification by raising the arm and hat to acknowledge the passing salute. Other figures representing marshals, general officers (#671) and aide-de-camp (#672) are basic Historex models with some modification in positioning.

The remaining four figures in the diorama are Historex mounted Chasseurs of the Guard (#634) with certain adjustments in head position and horses to simulate those shown in the painting. Further, a Historex model of an 8-lb. Gribeauval cannon was used to complete the twenty-five figures used in the display.

The diorama was designed to fit on a bookcase shelf in a study devoted to military miniatures, books, and memorabilia. The size of the display was dictated by the available space. The base of the model is particle board measuring 33¼" x 9½". These dimensions necessitated certain liberties with the proportions of the painting, principally by extending the number of cuirassiers shown.

The ground cover being trampled by the charging horsemen was simulated by strands of sisal rope cemented to the baseboard. The

balance of the ground cover was prepared from the regular variety of model materials such as grass, dirt, rocks, etc. Where differences in ground level were required, styrofoam was utilized before ground cover was added.

The background was painted in oils with a heavy cloud effect and representation of troops in the middle distance, and is curved to provide a feeling of continuity. The display is set at eye level with a clear plexiglas front panel and a blue tinted plexiglas top panel. Illumination is by fluorescent light above the top panel supplemented by a spotlight from ceiling.

While varying somewhat in exact detail, the overall effect of this display seems to capture much of Meissonnier's message in his painting. Spirited men are portrayed going into battle, proudly showing their allegiance and devotion to their Emperor who acknowledges their salute by raising his hat. □



Details of Garin's boxed diorama reveal how carefully he animated and restructured the miniatures to match the figures in Meissonnier's painting.



Friedland, 1807 (below), now part of the Forbes Magazine Collection, was reproduced in the first issue of Campaigns.



An interesting subject, which would add character to a model group, appeared in an old print reproduced in color on the cover of *La Voce del Collezionista (L'Uniforme)* of May-June, 1972. It depicted a Russian soldier accepting a drink from a sutleress, circa 1814. The soldier, who appears to represent a grenadier, is not too precise insofar as uniform details. However, the figure of main interest is the sutleress.

She sports a straw bonnet bound with black and with a black band and ribbons under her chin. A large white neckerchief, embroidered with pink and blue flowers and edged with a double line of blue, drapes her shoulders. Her bodice is of light blue calico with stripes of a slightly darker blue. The skirt is olive green, with stripes of a darker green; stockings are mid-blue and her shoes are black. At her front she wears a white apron and at her left hip can be seen the corner of what appears to be a red bag or haversack.

On her back, the sutleress carries a very cumbersome dispenser for her beverage, probably wine. It consists of a brown leather jack, bound in brass, the whole mounted on a padded leather back-piece. Under each arm passes a brown leather spout ending in a white-metal tap. The leather jack is topped by a white-metal device which has a brass figure of Victory(?) blowing a trumpet on the finial. Around the top and the base of the jack are red, white, and blue fringes. The whole equipage rests on a wooden pole. Over the sutleress's shoulders and across her chest is a brown leather strap, connected to the leather back-piece, and to which are attached bell-shaped white-metal goblets. The insides of the goblets are colored yellow in the print. A white cord passes from the pole to the sutleress's waist and a white cloth is draped over the right-hand spout.

It is difficult to imagine how the sutleress lugged such an ungainly object from place to place. It is a far cry from the small barrel canteens of French *vivandieres*.

I have reproduced the sutleress and the grenadier (?) in facsimile, with no attempt to correct the uniform details of the latter.

Reference:

La Voce del Collezionista (L'Uniforme), Anno XVII, n. 3; Maggio-Giugne 1972, the publication of the Unione Nazionale Collezionisti d'Italia.

RUSSIAN SUTLERESS, c. 1814

By J. Robert Williams



The Army Quartermaster Museum

BY JACK CHRISTENSEN



Under the Armed Forces Military History Program, a number of military museums have been established throughout the United States, as well as in several foreign countries. These include some sixty-four museums instituted by the Army and nineteen National Guard museums established by various states. The Navy and Marine Corps, as well, have set up museums. In addition, there are numerous private, state, and municipal military museums across the United States, plus historic structures, battlefields, and small museums maintained and operated by the National Park Service.

All these collections are open to the public, being intended to provide centers for the examination, study, and enjoyment of these historical records. Rarely are there sentries at the gates of the army posts, and if there are, they are only too glad to direct visitors to their destinations.

Since Fort Lee in Virginia is the Quartermaster School of the United States Army, one can find in the Army Quartermaster Museum virtually everything that was designed, tested, and issued to the Armed Forces. The exhibits cover a span of time ranging from the Revolutionary War to the present.

The first display seen is in the rotunda: an exhibit of every flag that has been connected with the United States. It begins with three county troop flags, dating back to 1659, and ends with the fifty-star flag of today. To the left of the flag are figures, approximately twelve inches high, showing officers' uniforms, from an artillery captain of 1799 to modern dress blues. There is also a display of enlisted men's uniforms, from the Virginia infantrymen of 1774 to the paratroopers of 1945. In addition, West Point cadet uniforms from 1779 to 1944 are shown on miniature figures.

Full-size uniforms are exhibited in six sections: the American Revolution to the Civil War; the Civil War period; the Indian Wars through the 1900s; the First World War; the Second World War and Korea up to the present. A separate section contains the uniforms worn by the WAC and Nurse Corps.

Just as Napoleon's army destroyed their colors during the retreat from Moscow, so, too, did the American army just before the fall of Corregidor. All the regimental colors in the Philippines were destroyed except for that of the

The dress uniform of a United States infantry private, 1861. The metal shoulder scales were for protection against cavalry sabre cuts.



An officer's dress helmet, 9th Infantry, 1880-1902.



The dress coat of Major General Jessup, 1836-38.



The 12th Quartermaster regimental flag, rescued from Corregidor by Lieut. Beulah Greenwald.

THE ARMY QUARTERMASTER MUSEUM

Continued

Twelfth Quartermaster Regiment. Lieutenant Beulah Greenwald, an Army nurse, requested by Major Frank Kriwanik Jr. to save the flag, passed it off as an embroidered shawl similar to the ones worn by the wives of Japanese officers. Thirty-three months later, in 1945, Lieutenant Greenwald was able to return the flag to then-Colonel Kriwanik.

Ornamentation is divided into four sections: Heraldry, Cloth Insignia and Chevrons, Medals and Decorations, and Distinctive Insignia. The Heraldry group contains shoulder patches from Headquarters, Army, Command, and on through Divisions to schools and R.O.T.C. One of the original patches of the 81st Infantry Division, the unit that introduced the shoulder patch, is the first one displayed. Within the Cloth Insignia and Chevrons section are all the types and styles of chevrons worn from 1847 to present. Army medals and decorations are displayed in such a manner that both front and back can be seen. The citations for the awarding of the medals are also shown. The Distinctive Insignia area contains the crests of practically every unit of the Army, Army Air Force, National Guard, and State forces.

Within the equestrian section are saddles dating from 1830. On display are various types of the McClellan saddle, as well as Whitman saddles and Philips military saddles. In addition to riding saddles, there are training, polo, artillery, and pack saddles on exhibit.

The weapons section comprises a representative collection of shoulder and sidearms, from muskets of the Revolutionary War to the modern M-16, from flintlock pistols to .45 automatics. The arms section is relatively small, the reason being that since this is the Quartermaster Museum, the emphasis is on accoutrements rather than ordnance.

Intermixed through the sections are life-sized exhibits of army life. Infantry and cavalry officers of the Revolution stand in front of a frontier cabin; a 1918 military courier feeds his horse before delivering dispatches; an aerial observer stands in a balloon basket; Minutemen of the Culpepper County Virginia Militia of 1775 form up. A First World War dugout is called "The Captain Harry Truman Scene," as the figure of the officer looks very much like Truman when he was an artillery captain.

Fort Lee is a must for military miniaturists interested in the American Army and should not be missed by anyone traveling in the Virginia area. Located in Petersburg, the highways leading to the fort are well marked. Hours are from 8:00 a.m. to 5:00 p.m., Monday through Friday; 1:00 p.m. to 5:00 p.m. on Saturdays, Sundays, and holidays. The museum is closed on Thanksgiving, Christmas, and new Year's day.

From Washington on I-95 south, in the Petersburg area, take VA Route 36 East (Quartermaster Museum sign here) two and a half miles to the main gate. The Quartermaster Museum is on Avenue A. Traveling north on I-95 or I-85, go half a mile beyond merger of I-95 and I-85 and take VA Route 36 east to Fort Lee. As at all service museums, parking and admission are free. □

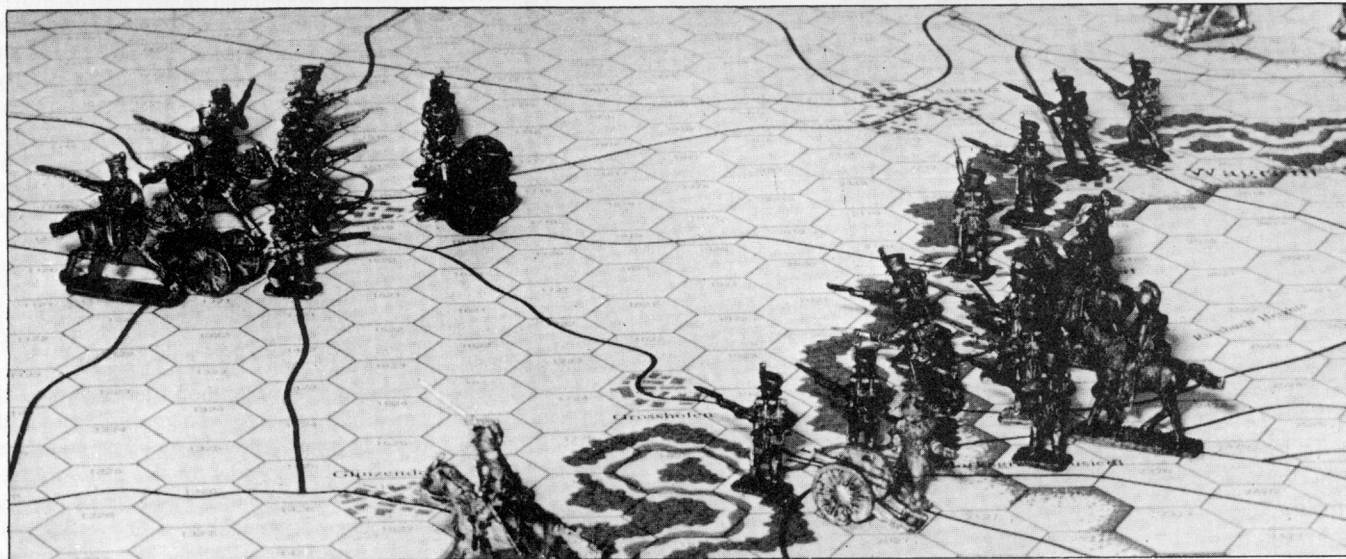
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Photo above shows how the standard cardboard counters can be used as bases for the metal figures (by epoxying them together). Photo below shows part of the Wagram game map with the miniatures set up in their starting positions.



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Note that each set of minjatures comes boxed and divided into plastic trays clearly marked with the values of the matching cardboard counters. These sets are products of SPI, leading publisher of conflict simulation games and publisher of *Strategy & Tactics Magazine*, the bi-monthly military history magazine each issue of which includes a complete, ready-to-play simulation game.



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MAKING BRASS NAMEPLATES

BY HARRY PICK

The term "museum quality" is often mentioned in modeling circles in regard to figures, bases, etc., but have you noticed the sort of nameplates that accompany museum displays? Nowadays they are almost never hand-lettered or typed.

Expert hand-lettering on an appropriate card stock can add a good deal of charm to a display by evoking a sense of period; unfortunately most of us are incapable of turning quality work.

Other alternatives are typed cards, which in my opinion always look shoddy, and engraved metal plates made up by a jeweler, beautiful but prohibitively expensive for a sizeable collection. The most practical alternative is transfer or "rub-on" lettering, a sheet of which can produce several dozen museum-type plates for the price of two 54mm figures.

A look through the catalogs of transfer letter-

ing manufacturers reveals several hundred styles of type available, ranging from the ancient Greek alphabet to the wildest psychedelic and ranging in size from 6 point (lower case letters less than 1/16" in height) to 320 point.

Selection of size and style is a matter of both taste and necessity. The limited space available on the one and a half- or two-inch square bases usually associated with individual 54mm figures tends to make me favor an 8 point size. Not only can the longer regimental titles be accommodated, but the smaller type will tend to draw non-modeling visitors in closer so that they will be more apt to notice the minute detailing you have (presumably) lavished upon it. For 75mm or 90mm, you may find a 10 point size more suitable.

If you live in or near a large urban area or a university town, finding transfer letters in the appropriate sizes is no problem. For those of us who live out where the hoot-owls have fun and games with the chickens, it can be a trying experience. Local drafting and art supply stores rarely seem to stock the smaller sizes, and the area distributors have rather high cash minimums and sometimes even quantity minimums of 10 per order of a given style. Mail order art supply firms seem more tolerant of small orders.

The sheet mentioned above is 16" x 11 1/2" with three identical fonts of letters — capitals, lower case letters, numbers, punctuation marks, abbreviations, etc., including combined and even unlauted vowels.

These letters may be rubbed onto any clean dry surface, which, for our purpose, would be limited to card-stock, metal plates or, possibly, wood. This, of course, requires a reasonable amount of care. While hand-lettering is relatively forgiving of minor variations in height and alignment, the very precision of rub-on letters makes such errors glaringly obvious.

First secure a smooth flat sheet of 1/8" plywood, Formica, hard-board, etc. at least twelve inches high by eighteen inches wide. Mount on this a sheet of paper on which you have ruled a series of ten or twelve parallel horizontal guide lines, bold enough to show through the

translucent transfer sheet. These should be at 1/8" intervals and at least twelve inches in length. A sheet of clear acetate or mylar protects the grid sheet and facilitates removal of finished plates.

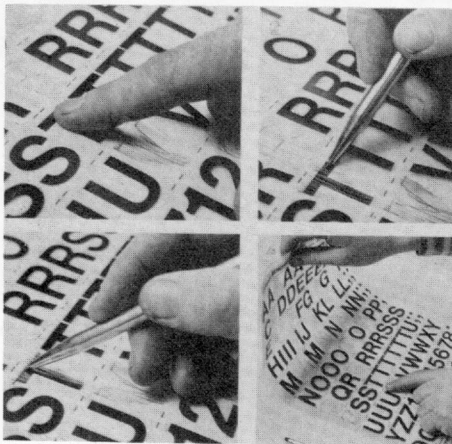
As to materials for your plates, card stock is cheap and easy to work with but I find sheet brass more impressive as well as permanent. (Build for the ages!) Brass stock from .020" to .050" in thickness, such as is stocked for model railroading, is excellent; shim stock, if available, is even cheaper. Most non-beveled wooden bases for 54mm figures seem to run about 3/4" in height. A plate width of 5/8" or 21/32" has ample room for four lines of 8 point lettering, leaving a wooden border of 1/8" at top and bottom. Beveled types, such as the Grenadier modules which have flat faces about 19/32" in height, will require different dimensions. The brass strips can be sawed to the proper width but it is less trouble and much neater if cut with metal shears. You may know an obliging shop student or teacher; if not, have it done at a sheet-metal shop. If your bases are of a uniform size, you may have all the strips sheared to length at the same time.

The plates should then be deburred, the edges slightly beveled with a large file and then polished to remove all tarnish and grease. A few light passes with 400 or 600 grit emery cloth is sufficient if (and this is important) all random scratches are removed and the polishing marks are parallel.

Next place double-stick drafting tape on the back of each plate and use immediately or store for future use. If not used within a day or two, they will require a little polishing first.

Mount the plate to be lettered onto the previously prepared board by peeling the backing from the double-stick tape, taking care to align the top edge of the plate precisely parallel with the horizontal lines of the grid. Next using a straight-edge and a fine point water-base marker (Pentel, Flair, etc.) continue the horizontal grid lines straight across the brass plate.

We are now ready to letter. Place the transfer sheet over the plate in the desired position so



1. Remove the blue protective backing sheet and align the letter.

2. To transfer, use a medium-point ball point pen or a stylus. Use light strokes to transfer. The letter does not have to turn completely gray nor do the strokes have to be extremely close together.

IMPORTANT:

Do not let the sheet move during this operation and do not rub so hard that the plastic lettering sheet bulges.

3. Anchor the sheet below the letter with your finger and peel the sheet away from the top.

4. Place the blue backing sheet over the transferred letter and burnish it with your fingernail or the pen. This will fix the letter permanently into place.

The words Letraset, Spacematic, Instant Lettering Printtype and other words starting with Letra are trademarks of Letraset USA Inc. and are widely protected by registration.

WHERE TO OBTAIN TRANSFER LETTERING

If you live in a large city such as Los Angeles, New York, Chicago, Dallas, or any other comparable community, transfer alphabets are available at art supply stores such as Flax, H. G. Daniels, or Arthur Brown. Such stores maintain a full stock of all sizes and type styles made by different manufacturers.

In smaller cities and towns, check with local art and engineering supply stores. Available selections, however, may be limited. If this is the case, consult the yellow pages, under "Art Supplies", of the nearest large city. Telephone directories are generally available at the public library. Once you have located what seems to be a large and well-stocked art supply shop, write or telephone to inquire about price and mail order requirements.

A number of different brands of transfer letters are available, all similar in quality and method of use. Among these are Normatype, made by Mecanorma, and Letraset. For a catalog of all the available Letraset type faces and sizes, write to Letraset USA Inc., 40 Eisenhower Drive, Paramus, NJ 07652, requesting, at the same time, the name and address of the dealer closest to you.

that the printed guide lines are (yes, you guessed it) parallel with the grid lines on the board.

Layout also is a matter of taste and accommodation to circumstances. I generally use this format:

Country Date
UNIT TITLE
Rank or type of uniform

The letters are burnished onto the card or metal with any smooth-pointed object. Styli with pressure calibrations are available but an empty ball point pen does as well. One of the most common mistakes made is to apply too much pressure when rubbing down the letter. This will stretch the Mylar sheeting, on which the letters are printed, out of shape, making alignment of adjacent letters on the same line difficult. A light, but consistently firm, pressure is all that is required. When the letters change from black to gray, transfer is complete.

Though it may seem an obvious point to make, keep the lines parallel and make certain that the bottoms of all letters are on the same level.

You'll find that spacing of letters and words is almost instinctive. If instinct fails you, however, Letraset alphabets include an automatic letter-spacing system.

Always *lift* the transfer sheet as you proceed. Avoid *sliding* it across the plate as you progress to the next letter; this may distort or dislodge previously placed letters. Any errors are easily corrected by simply lifting the offending character off with point of a hobby knife, a pin, or, easiest of all, a piece of Scotch tape. After each letter is rubbed down, burnish it lightly for better adhesion: place the transfer sheet's backing sheet over the letter and rub it gently with a stylus or ball point pen.

One point which may give a bit of trouble at first is centering. You are obviously not going to start "Von Schillschen Freikorps" at the same point on the name-plate that you would "5th Foot" unless you want it dribbling over the edge. Size and spacing of caps and lower case can be tricky. A rough but serviceable method is to count up total letters, numbers and interior spaces required. Since 8 point lettering seems to run about fifteen letters to the inch and 10 point about twelve, it is not difficult to calculate the estimated dimension, mark it on a scale or card, center the dimension by eye on your plate and mark the estimated limits directly on the brass with a marker.

When your name-plate meets your satisfaction, *gently* wash off the marker lines with a damp tissue or Q-tip. Now is also the time to check for any finger-marks on the polished surface which may show up weeks later as tarnish under the fixative. When clean, give it two or three light coats of any good clear spray — Testors, Pactra, or Krylon — all work well.

After cementing the name-plate onto the base, you will probably find that your figure, unless it has eyes like Ben Turpin or is standing shin-deep in raw chartreuse railroad grass, has, since you let it speak for itself, gained a bit more authenticity. For those of us whose military French has a definite Mid-western or Tyne-Side flavor, letting it speak for itself might also be the merciful thing. ☐

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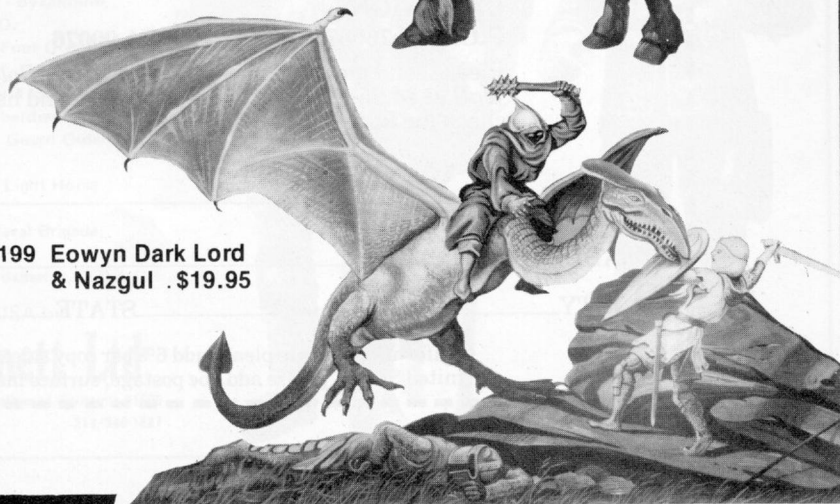
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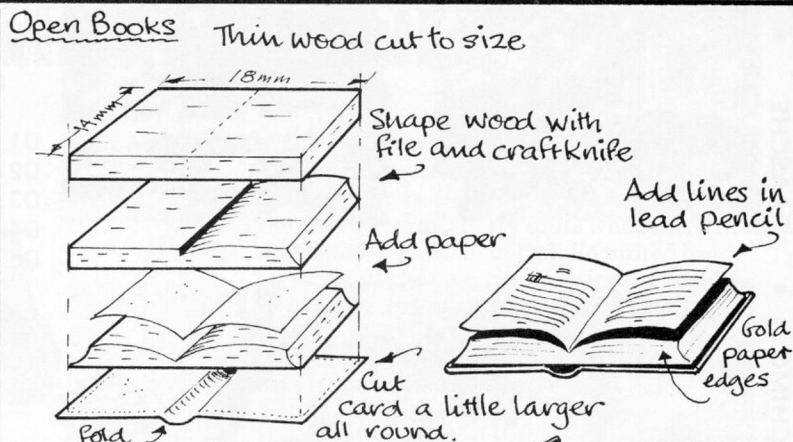
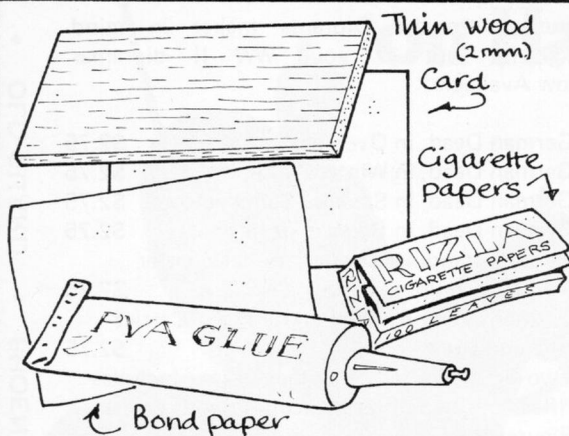
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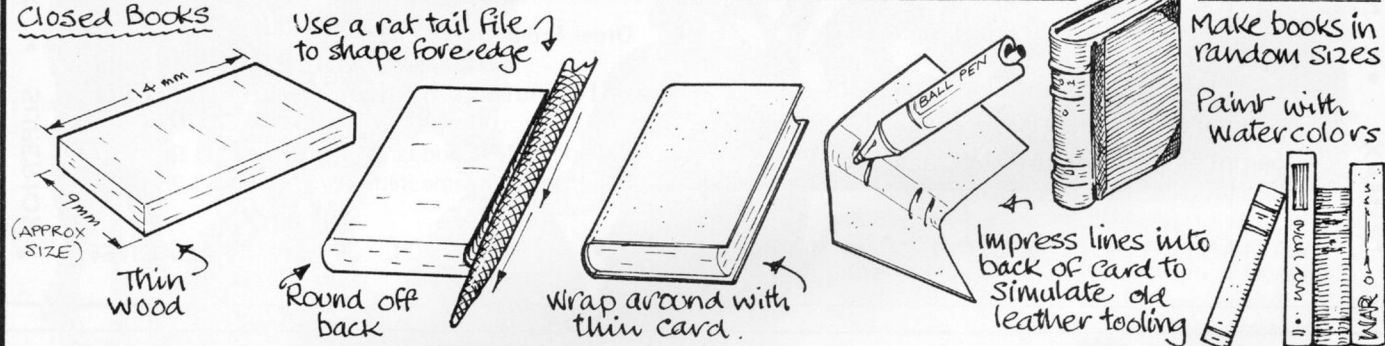
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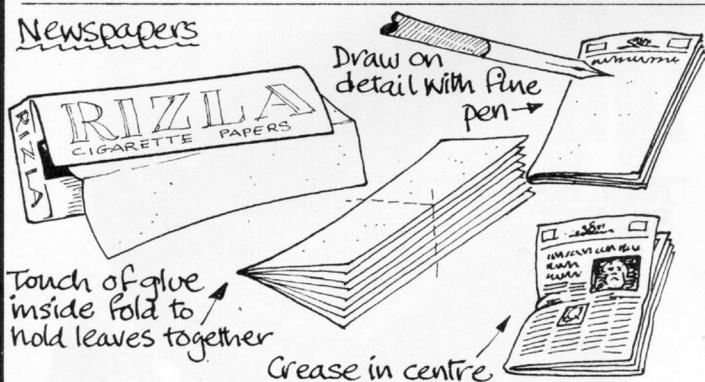
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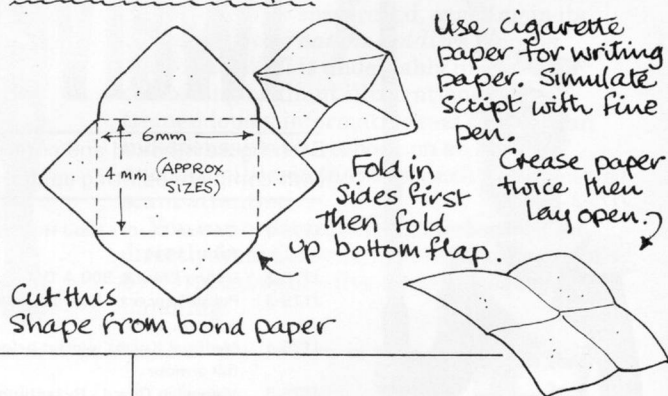
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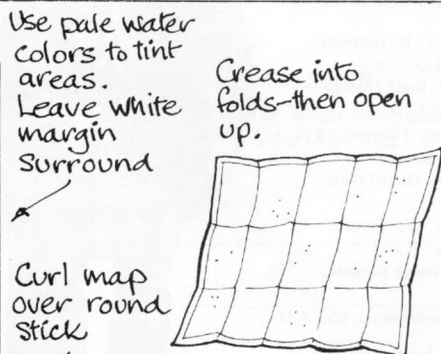
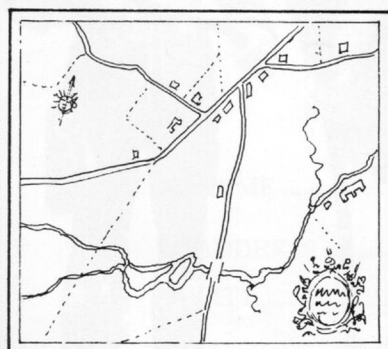
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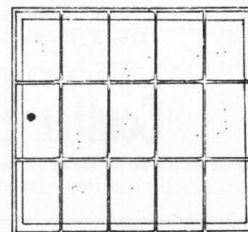
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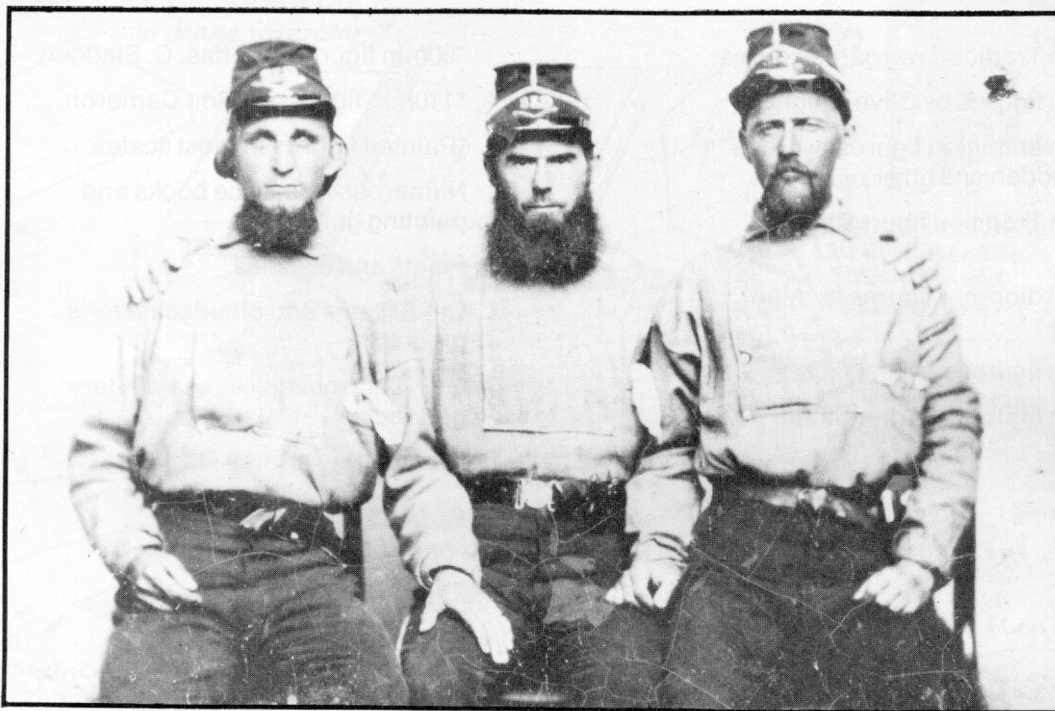
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THE SUSSEX LIGHT DRAGOONS

Virginia State Cavalry, 1861

BY DONALD BURGESS



Three troopers of the Sussex Light Dragoons, a photograph in the collection of the Museum of the Confederacy.

Organized in Sussex County, Virginia, in January 1861, the Sussex Light Dragoons were one of the units of the Virginia State Cavalry that served the Confederacy until the end of the American Civil War. Their original uniform was distinctive in that whereas many state militia units adopted elaborate and/or colorful uniforms, the dress of the Sussex Light Dragoons was both practical and businesslike in its simplicity.

Formed by Captain Benjamin Belsches, the company became part of the 1st Cavalry Regiment of the Virginia Militia soon after its organization. On 24

April 1861, the dragoons were mustered into state service for a twelve-month period. Three months later, they were assigned to the 5th Regiment of Virginia Cavalry as Company C, this regiment comprising various companies enrolled for one year.

Upon dissolution of the 5th Regiment in June 1862, the Sussex Light Dragoons joined with other companies to make up the 16th Battalion of Virginia Cavalry, under the command of Major Belsches. On 29 July 1862, the 5th Regiment, with one more company added to it, was redesignated at the 13th Virginia Cavalry

Regiment, remaining as such until the end of hostilities.

Little remains today in the way of factual descriptions of the first uniform of the Sussex Light Dragoons, save for a photograph, in the collection of The Museum of the Confederacy in Richmond, Virginia, of three enlisted men. Though no date is available on the photograph, the new appearance of the uniforms, as well as the shape of the kepis, are clues that the picture was taken soon after the company's formation.

The dark blue forage caps worn are typical of the style adopted by the United States Army in 1858/9. First issued with a

welt of branch color above the band, the height of the caps varied considerably, the soft sides collapsing with time and wear and causing the top to tilt forward. Early in the war, particularly among the mounted troops of both sides, it was fashionable to wear caps with crowns as high as six and a half inches. The height of the crowns, the colored welting, and the still-firm sides point to the picture possibly being taken in January or February of 1861, soon after the new uniforms were issued.

The shirts worn by the three cavalymen are of the style known as "fireman's shirts," a popular garment usually made of flannel. Double breasted and with a wide neck and broad collar, these shirts were usually cut square at the bottom so they could be worn outside the trousers. Though the general pattern of these shirts was the same, minor variations existed in the number of buttons and detailing. As is evident in the photograph, those ordered for the Sussex Light Dragoons had a pocket on the left breast.

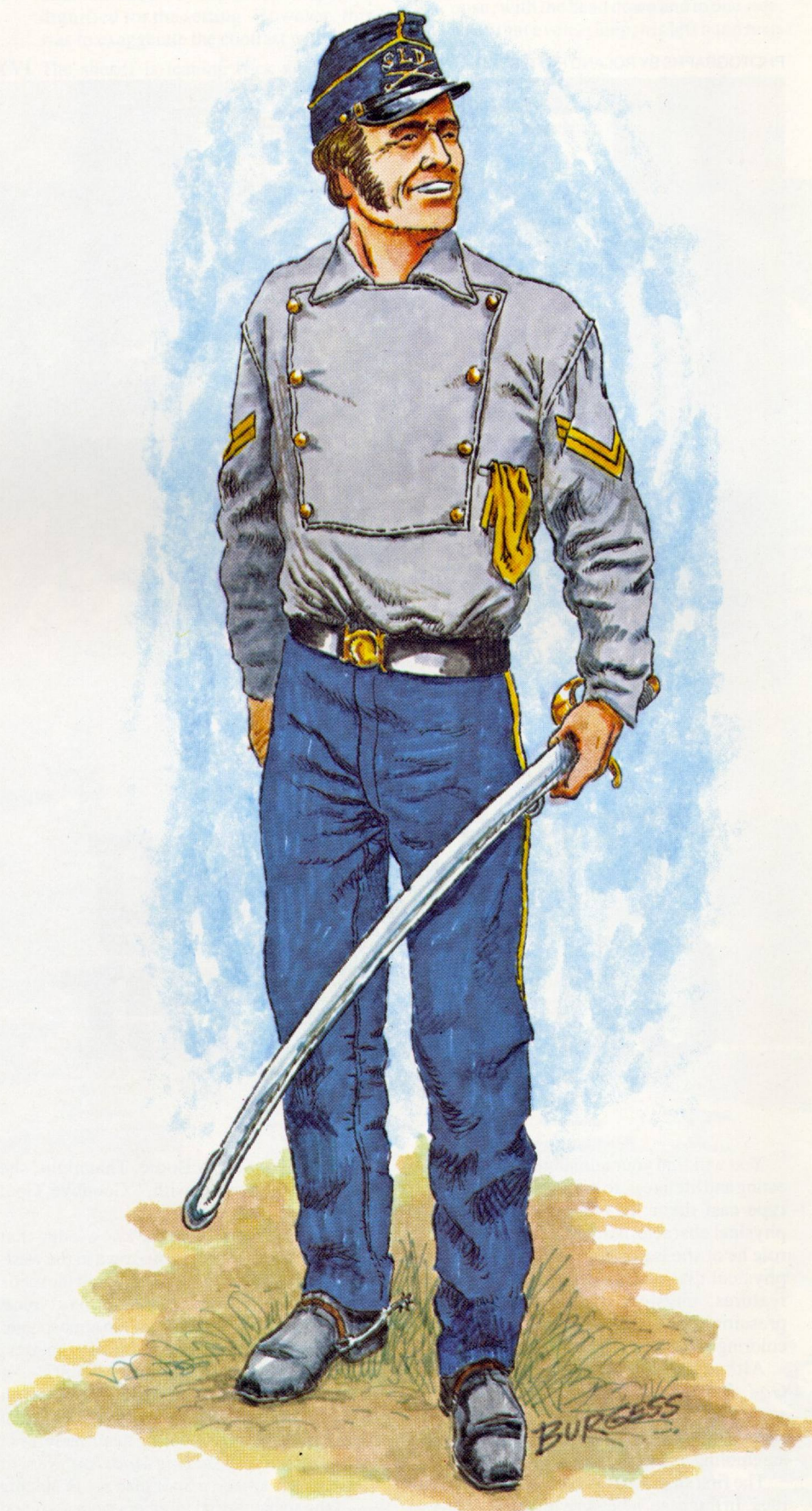
It is impossible to determine from the photograph the exact pattern of the trousers. Presumably, they followed the style issued to mounted troops of the U.S. Army: straight, cuffless, and fairly full, with additional material inside both legs for reinforcement. Trousers had fly fronts and the cavalry pattern included two pairs of small buttons at the bottom of each leg for instep straps.

The dragoons wear black leather belts, with differing buckles. Though belts were issued to all troops, interestingly, belt loops were never provided on trousers.

While it might seem that additional information on the original uniform of the Sussex Light Dragoons could be gleaned from the unit's dress regulations, this is not the case. Les Jensen, Curator of Collections of The Museum of the Confederacy, has seen a copy of the company's organization booklet, published in Petersburg, Virginia, in 1861, and discovered that the uniform section states only that the uniform would be the same as that prescribed for a troop of cavalry in Army regulations. There is no further indication of which Army regulations are meant, nor is there any date on the booklet other than merely 1861. Since the dragoons were assigned to the 5th Virginia Cavalry in July of 1861, it is possible that at that time they may have exchanged their unique dress for regulation Confederate cavalry uniforms.

REFERENCES

- American Military Equipage, 1851-1872*, Frederick P. Todd; The Company of Military Historians, 1974. Pages 58-59, 61-65, 67-69.
- The Journal of the Company of Military Collectors and Historians*, Vol. XII, No.2, 1960. Page 52.
- Pictorial material from The Museum of the Confederacy, Richmond, Va.





Building Character

BY RAY ANDERSON

You will find your miniatures far more interesting and lifelike if, to borrow a stage term, you type cast them. In other words, make the physical characteristics of a figure reflect the role he or she is playing in your scene. These physical distinctions should include facial features, physical stature, hair style, expression, pose, and costume, including its coloring and condition.

Although my boxed diorama, *Goodbye, God, I'm Going to Bodie*, is a non-military scene, it does have an interesting variety of figures with which to illustrate the principles of assembling a cast of characters.

The first step was to establish the basic, root idea. In this case, it began with a title. This was taken from a story of a little girl who was told that the family was moving from Aurora,

California, to nearby Bodie. That night, she concluded her prayers with, "Goodbye, God; I'm going to Bodie."

With such a title, and the knowledge that Bodie was the most notorious town in the west, averaging one shooting per day, I felt the scene could only be the interior of a saloon on a typical night. To best illustrate the saloon atmosphere, I decided to incorporate a series of vignettes, rather than relying on one central figure.

The next step was to thoroughly research Bodie, its saloons, and the type of patrons to be found there. Next, following the principles in Valentine Bean's *Staging Model Soldiers* in CAMPAIGNS, I made a floor plan — or staging — of the scene. Serial numbers were assigned to each of the figures. The characteristics of each figure were then developed:

I Hoagie Carmichael was the prototype for the sallow-faced piano player, with high cheek bones, pencil moustache, and drooping cigarette. The striped shirt, vest, sleeve garters, and white socks are typical of the period. He should be oblivious to the confusion around him. The white socks, I felt, would be a nice touch.

II A drunk, to be tearfully singing. His clothes are tattered and patched. The shoulder seams of his coat droop down on his arms. A rag holds one boot together. The key to this figure is a very sad face. In creating a sad expression, a cartooning book is helpful for coordinating all the facial muscles into the proper cast. The eye brows should be raised over the bridge of the nose, the corners of the mouth should drop. The forehead should be furrowed. The pose of this figure is critical, particularly the positioning of the left hand.

III, IV, V, VI Bodie had a population of ten thousand and the ratio of men to women was two hundred to one. There were sixty saloons, so the quality of the chorus line wouldn't be of the best. In fact, with the combination of social diseases, poor food, cheap whiskey, and wretched living conditions, dancers seldom reached the age of thirty. III was made quite fat, with bouncing breasts and a shoulder strap hanging down. IV was made tall and thin, somewhat dissipated. V is the confused one, the wrong leg up, the trim on her skirt ripped. She is looking at the other girls to see what they are doing wrong. VI is occupied in kicking a drunken cowboy off the stage.

VII Shakespeare was very popular in the isolated west. I selected *Hamlet* as being an amusing touch to follow the *Creme de Kansas City*. The costume was copied from the one worn by John Wilkes Booth when he toured the western United States. The figure's sagging face was based on the actor George Arliss. My actor is in a typical pompous theatrical pose.

VIII The airborne figure was made a cowboy, as this permitted me a lot of loose-flying detail to give a three-dimensional effect. These details included the chaps, neckerchief, hat, and bottle.

IX Since this piece was commissioned by the Favell Museum of Western Art, I decided to include the founder, Gene Favell, in the scene. He was dressed as a typical

gambler of the period. Number VIII is about to break up the card game.

X This is a swarthy, high-cheek-boned, mean-looking character in need of a shave and clean clothes. Fine detail, again, adds realism to the figure. He is holding up two fingers, indicating the number of cards he wants. He has a spare card in his trouser cuff. A dangling cigar adds to the character interpretation.

XI This is a disheveled, drunken lumberjack, sleeping it off. His shirt tail is out and his suspenders are hanging. A fine pin-striping on his shirt and his heavy boots indicate his trade.

XII This poor chap is on the receiving end of the fight. Here, I felt a broken chair would add more action to the fight scene.

XIII This figure was sculpted as a mountain man so that his sash, fur hat, and fringes would add to the movement of his arms, which are still holding the top of the chair.

XIV The scene would have to include a "soiled dove" and a "John". To make this humorous, XIV was made very short, toothless, bald and emaciated. His suit and shirt are many sizes too large. It is evident that he is a gentleman, as he has removed his hat in the presence of a lady. He is also very nervous, indicated by his

dropping of his paper money. Note that he stands on tip-toe.

XV She was made very tall and, perhaps, too dignified for the setting. However, this was to exaggerate the contrast with XIV.

XVI The sheriff is leaning back against the wall, sound asleep and oblivious to everything around him. He is dressed in typical garb of the time and sports a

handlebar moustache. A sawed-off shotgun is across his lap. The secret to a figure such as this is to get a truly relaxed pose, with the head down and to one side. Note that even asleep, his left hand rests on his holster.

The last element to be thoroughly studied was the saloon itself. This, obviously, required considerable research to be convincing. In





Building Character

addition, it had to be compatible with the cast of characters. The "Bay of Naples" backdrop with the advertisements (except for one for the

Favell Museum) are all authentic. All the little details that serve to make the saloon appear "lived-in" are included. Among these are the glasses on the piano, soot stains on the walls over the oil lamps, a ripped seam on the curtain,

stains on the wall where objects were thrown at performers, and tobacco juice blotches on the "Don't Spit on the Floor" sign.

All the figures are Historex conversions, painted with flat Humbrol enamels. Most of the

clothing on my characters was painted to appear faded and, in some cases, dirty. Since yellow/orange footlights were used on the stage, the chorus line's colors had to be altered to compensate for the illumination. Since these

lights shone upward, the usual shading procedures had to be modified to realize the effect of light coming from the bottom front. For the walls, I mixed a hideous green color that was very common at the time.

Character development and delineation is something that takes time and consideration to develop. Yet, it is something all modelers should strive for, as there is nothing better to add still another dimension to your miniatures. □

To write about a man I have admired for more than thirty years is hardly easy. It is difficult, for example, to know just how to present him without offending his modesty, equalled only by his great talent. He is one of the men who have made a veritable science of uniformology¹. His name is Lucien Rousselot, born at the beginning of the century in a France still humiliated by its defeat in 1871.

At school, like other children during the *Belle Epoque*², he immersed himself in France's glorious history. This was an age when the ideas of home and country were pushed to their limits in the schools, an intensely patriotic time when military parades attracted large crowds.

Once estranged from its people after the unfortunate Dreyfus affair³, and military repressions of the working classes, the French Army had again become the beloved prodigal son of a nation worried by the menace of pan-Germanism. It is not surprising to learn that in 1912, young Lucien Rousselot would clap his

hands excitedly and jump for joy whenever a regiment of cuirassiers passed by on parade. He already knew by heart the different kinds of harnessing and would amuse himself in the evenings by drawing and redrawing them in his school notebook. It was during this time that a certain brand of chocolate included in each wrapper a colored paper figurine of one of the soldiers of France's history. Eagerly unwrapping each newly-purchased chocolate bar to remove the paper soldier, young Lucien learned, upon reading the brief text printed on the backs, that these figurines were inspired by publications bearing the curious names of *La Sabretache* or *La Giberne*.

Rousselot was fourteen when the First World War broke out. Like all teen-age French boys, he dreamed of fighting against France's enemies with the *Poilus* and the "Tommies," joined in 1917 by the "Sammies." Inspired by the periodicals of the time, illustrated by such artists as Francois Flameng and George Scott,

he would draw, with a now much surer hand, the uniforms of these "mud soldiers."

In 1919, having passed his examinations successfully, he entered the renowned School of Decorative Arts in Paris. His spare time was spent, sketch book in hand, wandering the rooms of the *Musee de l'Armee* and in the hallowed silence of the National Library. There he plunged into the study of such classics as Lienhart and Humbert, Fallou, Noirmont, and Marbot, to name only a few.

The great scholar Hollander eventually noticed this studious young man and was at once struck by his talent. One day he spoke to Rousselot, opening to the young man the portals of his immense knowledge. Amiably, almost paternally, he explained to Rousselot what was good and bad in the research the youthful student was compiling.

In time, Hollander introduced him to one of his friends, Jean Brunon, who, with his brother Raoul, had gathered an extraordinary collection

THE MILITARY ART OF LUCIEN ROUSSELOT

BY RIGO

Member of *La Sabretache*
Painter to the French Army



Lucien Rousselot, Painter to the French Army, at work in his studio.

TRANSLATED FROM THE ORIGINAL FRENCH BY ROBBIE TROMBETTA

of arms and uniforms. Impressed by Rousselot's work, Brunon assigned him the task of faithfully copying the Lalaisse series, created during the Second Empire and kept at the *Musee de l'Armee*.

As the working relationship between Brunon and Rousselot grew, the young artist quickly became a dedicated scholar for whom Hoffman's gouaches, Potrelle's and Berka's engravings, Parrocel's or Delaistre's manuscripts, no longer held any secrets. He

ascertained that many of the creators of the great classic works, which just yesterday he had admired, had taken certain liberties with contemporary sources, adding or subtracting details on a uniform or piece of equipment according to personal whim.

Rousselot's name began to become known and he created, for a small number of collectors, watercolors full of life and freshness.

Though today dilettantes in militaria are numerous, this was not the case after the First

World War. Then, no one wanted to hear anything about soldiers, be they First Empire or not. To understand this pacifism, one must realize that in the streets of every French city, one met many more women and children in mourning than dapper military men. (Of all the Allied belligerents in World War One, France's casualty rate was the second highest. Of 8,410,000 men mobilized, casualties totaled 6,160,800, of which 1,357,800 were killed or died of wounds. France's army suffered a

Continued on page 30



PL N° 180
Supplément au Carnet de la Sabretache
1974/22

Rousselot's drawing of French cavalrymen during the Seven Years War, reproduced through the courtesy of La Sabretache.



GARDE IMPÉRIALE, CHEVAU-LÉGERS POLONAISE, 1807-1814

THE ANNE S. K. BROWN MILITARY COLLECTION



GARDE IMPÉRIALE, DRAGONS DE L'IMPÉRATRICE, 1806-1815

THE ANNE S. K. BROWN MILITARY COLLECTION



An officer of the 2nd Regiment of Cheveau-legers lancers of the Guard in campaign dress, Russia, 1812.



The Champagne Regiment, 1730. The figure to the right of the mounted officer is a sergeant.



Murat leads the 2nd Dragoons in a charge during the Polish campaign, 1807. The figure at right, wearing a white pelisse, is his aide-de-camp.

LUCIEN ROUSSELOT

Continued from page 27

casualty rate of 73.3 percent. — *Ed. note*)

Slowly but surely, the name Rousselot imposed itself upon the narrow world of collectors. His military service completed, he worked for a German collector. Later he met the great patron of letters, Paul Armont, and soon became his friend. He executed models for miniature manufacturers such as Gottstein and particularly Mignot, for whom he designed a range of novelties which included a series depicting a particular French marshal and his celebrated reception at Malmaison. At the same time, he continued his intensive research, perfecting his system of documentation by consulting hundreds of dossiers. He spent entire days in the War Archives⁴, compiling dry inspection reports or dull supply listings, carefully noting the numbers of fur caps, shakos, or

tunics. He did not limit himself to any specific period and knew Louis XV's foot soldiers as well as he did the Spahis of the Algerian campaigns or the artillerymen at Verdun.

In 1923, Rousselot met Captain Bucquoy⁵ and collaborated with him on the now-famous *Cartes Postales* series, creating the sets on the cuirassiers, the 2nd Regiment of *cheval-leger-lanciers*, the chasseurs of the Imperial Guard, the Mameluks, and others.

Along with such prestigious friends as Eugene Lelievre and Begnini, he worked for the magazine *Passepoil*, with its articles of a rare scholarly quality and color plates that are true works of art. He worked also at creating models for Keller, Alexander, and Metayer.

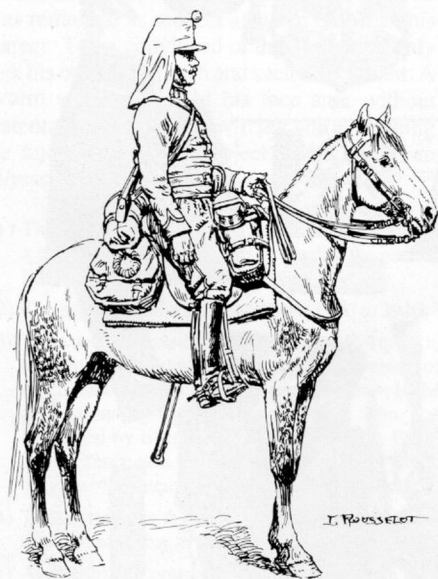
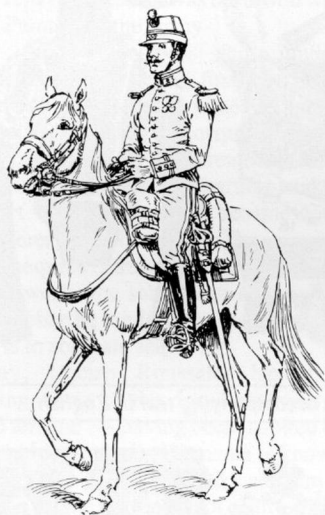
On the recommendation of his friend Commander Lachouque, Rousselot produced in 1938 some watercolors depicting the uniforms of the Army of the Orient — the fruit

of fifteen years of research. He also participated at this time in the exposition, "Bonaparte in Egypt," which took place in the museum of the Orangerie.

Then, the ominous dark clouds gathering over Europe burst open and France was plunged into yet another war. Mobilized, Rousselot witnessed the smashing of the French Army he had always admired and faithfully served. Returning to civilian life in German-occupied Paris, lacking the barest necessities, he once again took up his work. In time, he conceived the idea of publishing all that he had learned in order to eradicate the erroneous images of uniform iconology handed down from generation to generation and based, more often than not, on legend or faulty memory.

In 1942, in the midst of the German occupation, he published the first plate of his

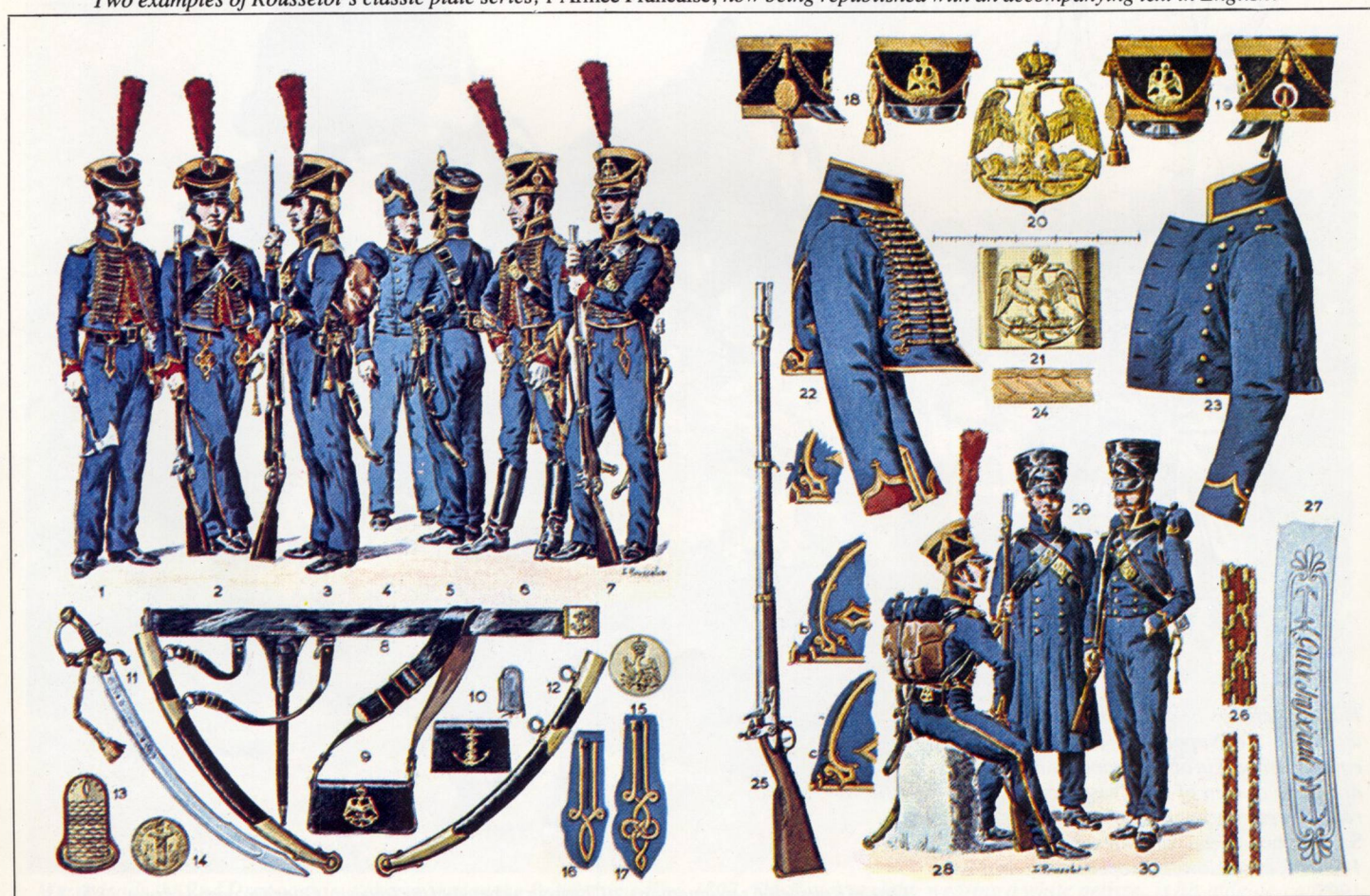
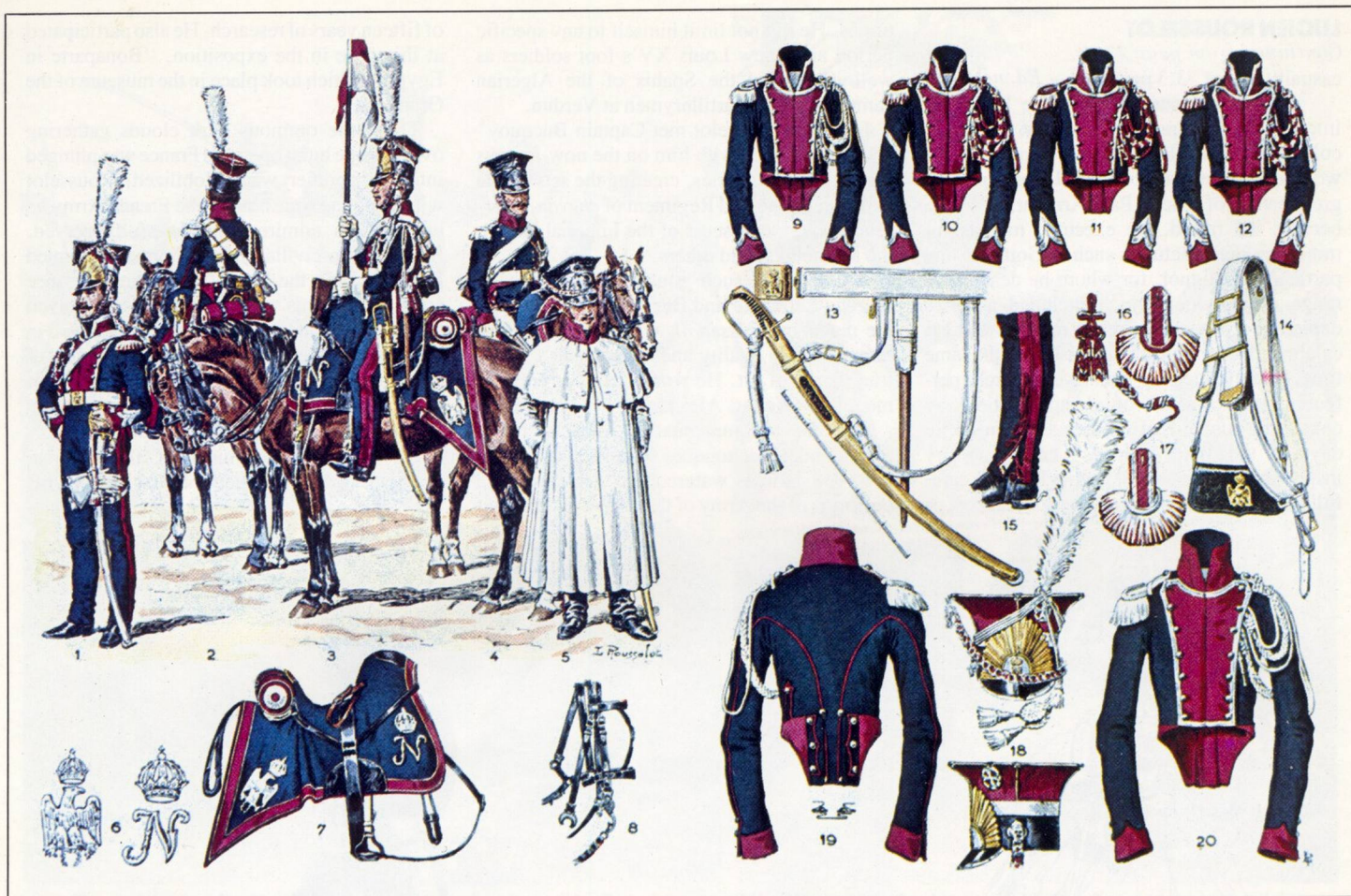
Continued



Though perhaps best known for his documentation of the Napoleonic era, Rousselot is equally at home in other periods. Above are his drawings of men of the Chasseurs d'Afrique, reproduced through the courtesy of La Sabretache. At top, a lieutenant in full dress, 1910-14, and below, a trooper in column dress, 1905.



One of Rousselot's mannequins, a Chasseur a cheval of the Imperial Guard in parade dress, 1804-13.



LUCIEN ROUSSELOT

Continued

epic series, *The French Army*.⁷ On two pages of ersatz paper, he produced, in full color, an indisputably accurate representation of First Empire light cavalry uniforms, with every possible detail of equipment, arms, and harnessing portrayed. In a masterfully clear and concise text, he presented the result of long years of research. From this time on, any collector could construct a flawlessly detailed miniature — Lucien Rousselot had verified everything for him.

Working under extreme handicaps, he continued publishing his plates; collectors and military historians saw parading before their astonished eyes carabiniers, line and light infantrymen of the First Empire, the cavalry of Louis XVI . . . and on and on.

In 1960, his inexhaustable devotion was finally repayed when he was bestowed with the title of Painter for the Army.

The same absolute and unyielding researching of the truth that one finds in Rousselot's documentary plates is applied to the production of his mannequins, dressed in cloth and real leather. To recreate the saddlery, he learned the trade of harness-maker; to construct the uniforms, he became a tailor, embroiderer, and bootmaker. The armament of his mannequins is truly a marvel; the rifles and muskets work, the sabres can be drawn from their scabbards, and every detail, however slight, is to accurate scale.

Today, Lucien Rousselot has a large following, most of the documentarians — of which I am one — having been inspired by his work and his example. His name is known the world over and curators often consult him when in doubt over the attribution of a uniform. Such fame, however, has not turned his head and he has remained as modest as when he began his career. To be convinced of this, one need only ask his opinion on such and such a document. A warm smile will light his face and, without ostentation, simply, he will tell you everything he knows about the subject. Such is Lucien Rousselot — my mentor — my friend. □

- 1) This rather new science allows the precise dating of a given painting or portrait by tracing the general lines or cut of the uniforms represented.
- 2) The period of time in France from 1890 to 1910.
- 3) What was a simple espionage affair in 1894 quickly took on a political nature due to the involvement of certain nationalistic and anti-semitic groups in the accusations against Captain Dreyfus, who was supported by liberals and the great writer, Emile Zola. France was divided into two camps, which only the reinstatement of Dreyfus in 1906 resolved.
- 4) Today known as the Historical Service Archives of the Ground Army at the Chateau of Vincennes.
- 5) At this time, Commander Bucquoy held the rank of captain.
- 6) These watercolors are now displayed in the Revolutionary rooms of the *Musee de l'Armee* in Paris.
- 7) It is almost impossible today to fully appreciate the superhuman effort that a publication of such fine quality represented between the years 1941 and 1945 in France. Paper was made from straw, watercolors were practically impossible to find, even the most basic art supplies were virtually non-available.



Infantry of the Regiment d'Armagnac, a water color for The Soldier Shop in New York.



Second lieutenant of the 2nd Mamelukes, from Rousselot's plate series, Soldats d'Autrefois, published 1964-66 and 1970.

The Duffelbag

BY RICHARD K. RIEHN / WHEN A FLIT FLUTTERS WITH PURPOSE, HE IS A VOLTIGEUR

A recent inquiry from one of our readers concerning the lineage and meaning of certain titles and unit designations has prompted me to broach this subject which appears to confuse so many.

To begin with, the appellation of grenadiers or fusilier, to name just a couple of examples, has become entirely honorific and a matter of tradition. And only in this latter sense does it continue to hold any military meaning at all. This is not merely a development of the twentieth century. Even in earlier times, the grenadier, carabinier or hussar was already pointing, albeit with pride, to the past, when he invited attention to his title and whatever uniform distinctions went with it. During the Napoleonic Era, for instance, many had become a thing of the past while, at the same time, new ones were being added to the list for future generations.

Since the beginning of time, fighting men were usually described and differentiated from one another by the main weapon they bore in battle. Archers, spearmen, and slingers are as old as time. However, as military establishments became more sophisticated, as technology advanced and armed hosts became armies, specialized titles began to proliferate.

In the infantry of the Italian Renaissance Wars, the pikemen or pickeniers were joined by the Spanish sword and buckler men. The Germans called them *Rondartschiere*, after the *Tartsche*, the small targe or buckler they used so effectively against the pikemen.

The event of firearms finally gave rise to such titles as arquebusier, muskietier, carabinier, and fusilier, to mention just a smattering of the most prominent. In the cavalry, the mailed knight of the Middle Ages became the cuirassier, who was flanked, preceded, or followed in battle by *chevau-legers*, carabiniers, dragoons, or lancers.

Sometimes, the origins of these terms are obvious and self-explanatory. At other times, the roots of the matter are a bit obscure and frequently subject to some controversy.

Let's begin with the infantry, the Queen of the Battlefield. Since the dawn of recorded history, the line infantry has been the principal arm. Even in our time of nuclear weaponry and heavy mechanization, nothing is settled until that humble foot slogger, the rifleman, goes in and takes possession. Everything else can only be regarded as preliminary to this final step. And thus it has been throughout history, notwithstanding that period of interregnum, when

the Queen was temporarily bowled over by stirrup-equipped Frankish cavalry. The Swiss pikemen redressed that grievous impropriety with shattering finality by chasing the flower of knighthood off the battlefield during their struggles with the Austrians and the Burgundians.

Homer spoke of the more lightly armed masses huddling behind the shields of the fully armed aristocracy who lined up in the front rank. By the time we encounter the proper phalanx, the differentiation between "line" infantry and "light" troops was an accomplished fact. And this is the way it remained until modern weaponry pointed toward the evolution of a standard, all-purpose infantry.

However, it was during the formative years of this evolution when many titles, still borne by modern military formations, first saw life.

During the century preceeding the establishment of modern standing armies, massive pike squares operated with small formations of archers (cross-bow or long-bow equipped) covering their sensitive corners and preparing the main assault. With the advent of gunpowder and firearms, these archers were soon displaced by men equipped with the arquebus.

As firearms became more common and effective, the pikemen in the line (or square, or mass) were joined by muskietiers, whose weapons fired heavier balls than the arquebus. And when man began to figure out how to turn the musket into a pike of sorts by sticking a bayonet onto its muzzle, the muskietier won the day and the pikemen became a thing of the past.

With the introduction of the Dutch Ordinance, a new species of military formation, the battalion, came into being. It was to become the basic tactical unit of maneuver until the breech-loader gave the skirmishing line considerable punch and until the repeating rifle made it downright suicidal for a battalion mass to stand up in the small arms fire zone . . . something the British learned the hard way during the first Boer War.

Matured during the era of linerar tactics and smoothbore muskets, these battalions became huge shotguns which were formed up in long lines. Thus, they became "line" battalions, "muskietier" battalions or just plain battalions of "foot."

As technology had marched on, the clumsy matchlock and the expensively complicated wheel lock were replaced by the "fusil," the flintlock. Of much lighter construction, they first came into the hands of light troops, who promptly became known as "fusiliers."

Since light troops were generally chosen from among the better elements of the ordinary rank and file, the title of "Fusilier" became more or less honorific and adhered to the light regiments long after the fusil had become common to the entire infantry and even after it



Mecklenburg Jager Battalion 14, 1870-1899, an illustration by Richard Knotel from Book 16 of his Uniformenkunde. The use of the word "jager" continued through World War II, continuing a traditional term based on the original sharpshooters drawn from game wardens and forest rangers during the Thirty Years War.

had gone to where all the other old soldiers go.

During the Thirty Years War, another branch of light infantry, the Jäger (chasseur), made its first appearance when the Hessian Landgrave raised three hundred riflemen from among the game wardens and forest rangers of his principality. These gentlemen, and indeed they viewed themselves as such, were the *creme de la creme*. Not only did they function as skirmishers and sharpshooters, their knowledge of woodsman craft and the authority they were accustomed to wield in their civilian jobs made them perfect for the function of guides, couriers and, yes, the military police. Even in the German army of World War II, that chap with the ominous gorget around his neck was still known as the *Feldjäger*. And the *Fallschirmjäger* (paratrooper) as well as the *Gebirgsjäger* (chasseur *Alpin*, *cacciatore alpini*, mountain ranger) still sees himself as the keeper of a proud tradition in any country. Hence, the green uniform elements which have prevailed among these units in many countries.

The story of the grenadier received some attention in the last Duffelbag. But it was the late 18th and early 19th centuries, when the battalion of line was given its own organic special troops, that gave rise to further titles which have, in some cases, survived into our time.

In two separate but almost concurrent lines of evolution, the skirmisher (*tirailleur*) made a final and lasting impression on the tactical system. Contrary to widely held popular opinion, Napoleon did not encourage but rather curtailed the use of skirmishers. One third was the magic proportion. No more than a third of any unit should be allowed to fight in open order. The rest was to be kept in hand.

In Prussia, the third rank (later, the third battalion) was earmarked for this purpose. In France, special companies, i.e. two out of the six in each battalion, were chosen to render duties outside of the line or column: the grenadier company (elite, all-purpose linebackers, preferably veteran soldiers) and the *voltigeur* company (the *tirailleurs* as such, mostly fleet-footed and agile young men).

The French called all of their line companies (center companies in British usage) fusilier companies, while the British and Prussians, for example, still reserved this title for specialized light troops.

The French light regiments, on the other hand, which would have been called fusilier regiments elsewhere, named their line companies *chasseurs*. Since these regiments had evolved out of that had once been bona fide chasseur battalions, this is entirely understandable.

Notwithstanding their titles and original purpose, the French light regiments became line regiments in the course of the Napoleonic Wars. Only the uniforms distinctions remained. Receiving the same constituent special companies as the line regiments, their light companies were called *voltigeurs* as well. After all, they too were expected to flit about like their cousins of the line. But the grenadier companies bore the title of carabiniers and for the origin of that one, we have to look at the more complex story of the cavalry. ☐

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Long out of print, one of the best known and highly respected references on the military uniforms of the First Empire is again available, re-edited into a new format and with an expansive supplementary text.

In 1908, then-Lieutenant Eugene Louis Bucquoy began publication of a series of full-color post cards which, he intended, would eventually illustrate all the military dress of the Napoleonic epoch, from the Consulate to the end of the First Empire. He titled his continuing

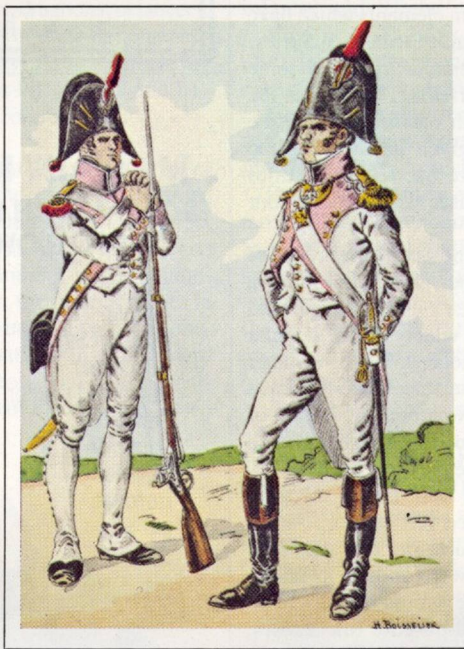
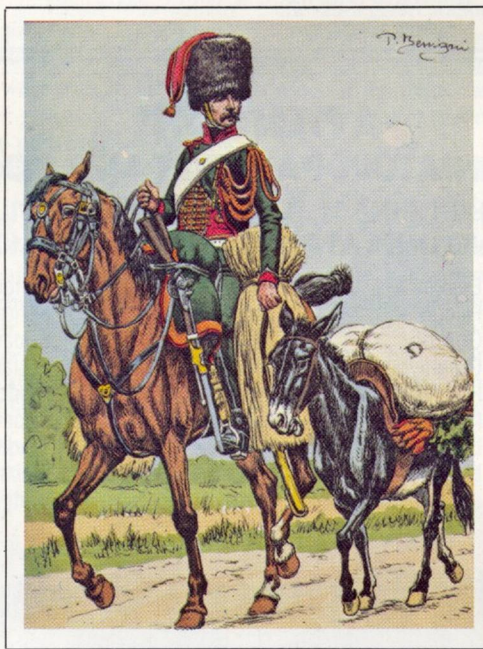
series "The Uniforms of the First Empire," though in time the ongoing project became known to collectors and historians simply as "Bucquoy cards."

The cards were originally produced in small sets, each set on a specific subject, and

packaged in paper envelopes. Based on contemporary drawings and paintings, dress regulations, written descriptions, memoirs and letters, original artifacts and other primary references, each unit was meticulously documented for utmost authenticity and

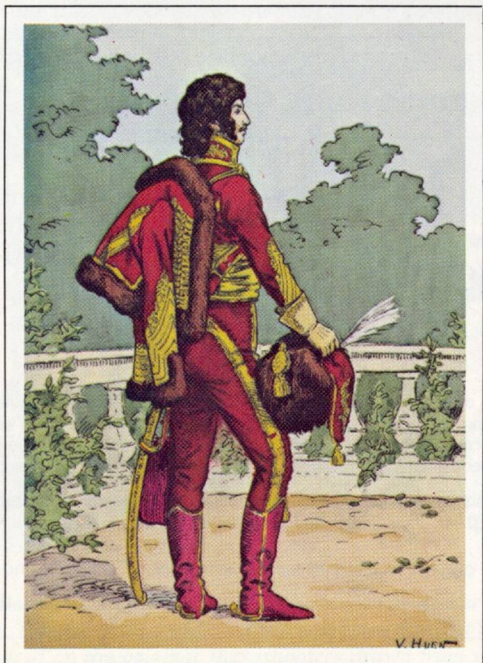
Typical of the variety of uniforms illustrated in Commandant Bucquoy's card series are these, from the collection of Donald Burgess.

Chasseurs a cheval of the Guard in Poland, 1807.



Foot Guards of the Guard of Honor of Lyon, grenadier company, 1805.

Card No. 26 in Series 97 depicts Murat in July, 1807.



Trumpet-major of the 6th Regiment of Cuirassiers in full dress, 1813 regulations.

accuracy. In addition to illustrating many of the subjects himself, Lieutenant Bucquoy commissioned some of France's finest military artists to execute various series of cards. Among them were such distinguished documentarians as Lucien Rousselot, Job, Benigni, and Boisselier.

Eventually, "The Uniforms of the First Empire" numbered 3,500 cards, illustrating campaign, parade, and service dress — and variations thereon — of all arms of Napoleon's army.

By the time of Commandant Bucquoy's death in 1958, a complete series was already a rarity. During the past twenty years, prices on available cards, usually only small portions of the complete set, continued to rise. Today, even a broken set would be virtually out of reach of the average collector. The interest in the series, like its monetary value, also increased. Seventy years after its inception, Bucquoy's "Uniforms of the First Empire" is still regarded as a prime reference of inestimable value, still eagerly sought after.

Now, thanks to enterprising publisher Jacques Grancher, this invaluable series has at last become available to miniaturists and collectors throughout the world. Grancher has begun republication of the cards in book form, edited into subjects and with a detailed accompanying text by Lieutenant Colonel L. Y. Bucquoy and Guy Devautour.

The first two volumes, in a large 8¾-by 11½-inch format, are devoted to the infantry and cavalry of the Imperial Guard. And what splendid volumes they are! The first book includes some hundred and fifty full-color reproductions depicting, among other subjects, the Marines, Guard Grenadiers, Foot Artillery, Engineer Corps, and various generals. Volume Two, with two hundred and thirty color illustrations, details the Empress Dragoons, the Mamelukes, Chasseurs a cheval, and the Polish lancer regiments, among others. Each card is reproduced actual size, with a number of them selected for enlargement to full-page size.

Excellent reproductions of the original cards afford miniaturists a priceless trove of pictorial reference, all of it in color of good fidelity to the originals and with each illustration captioned. The French-language text will not hamper modelers not familiar with the language; these are, first and foremost, picture books with visual strength sufficient to enable both volumes to virtually speak for themselves clearly.

This is an important and exciting publishing venture, filling a great void by bringing to light material that the majority of miniaturists and collectors would ordinarily never have access to. There is no question that both volumes belong in the reference library of anyone who takes modeling seriously. For this exceptional publishing event, nothing but the highest praise and appreciation must be extended to Jacques Grancher, Guy Devautour, Lieutenant Colonel Bucquoy, and to the other contributors who revitalized Commandant Bucquoy's immortal epic work. □

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Every issue also includes a meticulous study of the dress and accoutrements of a French soldier of a specific period, written and illustrated by Michel Petard.

Though published in French, each UNIFORMES now includes an English-language supplementary text, making its wealth of information available to a wider audience than ever before.

The other is SOLDIER ON, an exciting new British monthly publication written and illustrated by such renowned historians, artists, and miniaturists as Martin Windrow, John and Boris Mollo, Philip Haythornwaite, Robert and Christopher Wilkinson-Latham, Gerry Embleton, and Chris Warner, among others.

Filled with articles on subjects ranging from camouflage to decorations, each issue of SOLDIER ON also includes book and model reviews, a modeling tips column, a wargamers section, a monthly look at great military museums, and many other regular features.

Together, the three magazines — CAMPAIGNS, UNIFORMES, and SOLDIER ON — provide unexcelled coverage of military history and modeling. Rather than competing for attention, the three complement each other superbly, each serving as an informative adjunct to the other two. With all three outstanding publications, military enthusiasts will have access to a vast world of authenticated, factual information.

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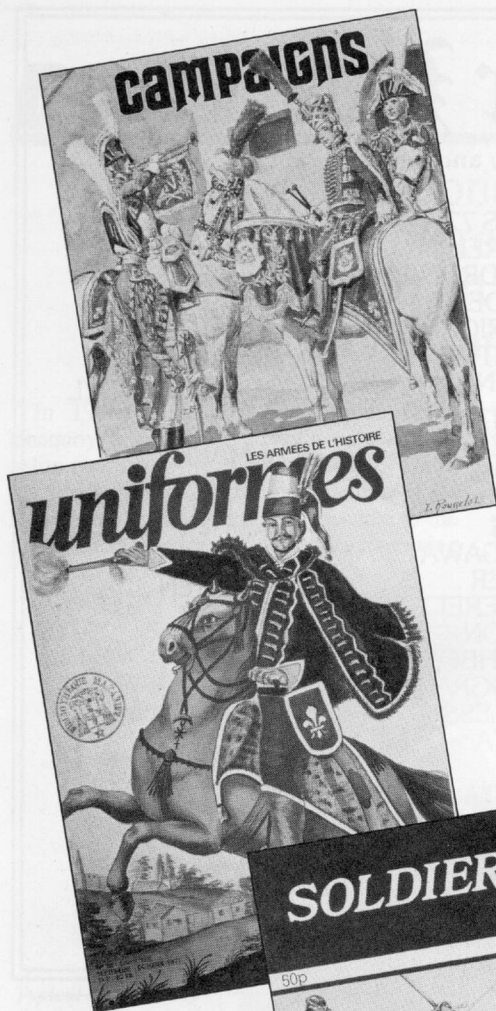
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A. Sculptor Bill Hearn has added two new 90mm figure kits to his **Hearne Originals**: a Napoleonic *grenadier a cheval* and an American soldier of the Seminole Indian Wars of 1839. Both are excellent figures, with a fine feeling for anatomy and drapery, demonstrating admirably Hearn's growing mastery of his medium. The fact that each kit is comprised of numerous parts — the American soldier, for instance, is made up of ten pieces — affords considerable depth and detailed realism. It is good throughout, though some filling may be required where arms join bodies.

B. Cliff Sanderson's "Arabian Nights" series has begun to be released by **Monarch Miniatures** and shows great promise of becoming a colorful and fascinating set. The first figures in the series, in 54mm, are of a seated pasha, comfortably cross-legged on a thick cushion, and a reclining, Arabian-garbed houri. Sanderson's feel for anatomy and the draping of cloth on bodies and limbs is outstanding and casting is first-rate.

C. A new series of British Yeomanry in 54mm has been added to **Ensign Miniatures**, certain to be of great interest to all who specialize in British Army subjects. Well sculpted and accurate in their depiction of uniforms, the first four, sculpted by Major Bob Rowe, are a private of the Warwickshire Light Horse, 1801; a private of the East Lothian Regiment (Scottish Yeomanry); an officer of the South Bucks, 1809, and an officer of the Leicestershire Yeomanry, 1808.

D. Author/historian Martin Windrow has done a remarkable job in presenting uniform and insignia information on the armies of Germany, Great Britain, the United States, Italy, and Japan within a hundred and four pages. **World War 2 Combat Uniforms and Insignia**, published by Squadron/Signal Publications, is a practical and well-researched primary guide, a compact reference detailing the general dress of the war's major combatants. Windrow has deliberately geared the volume to newcomers and youthful miniaturists who simply cannot afford a vast research library on the subject but who require, primarily, an overall view of the typical uniforms worn. Illustrated with numerous photographs and forty full-color illustrations by Gerry Embleton, this is a highly satisfactory reference work.



A.

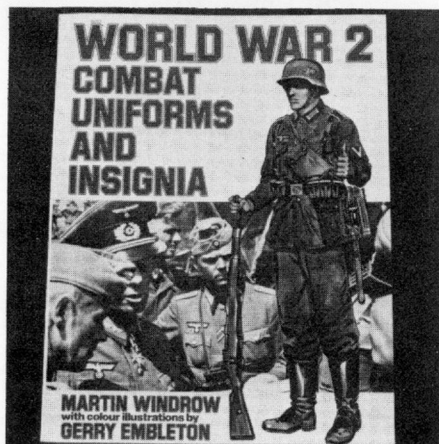


B.

C.



D.



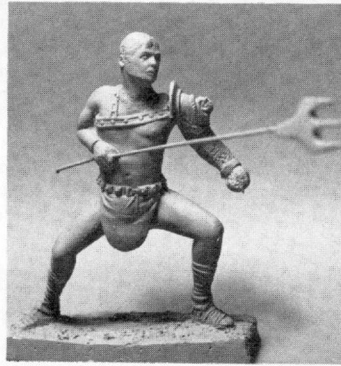
Reconnaissance

Continued

E. The new firm of **Bivouac Military Miniatures** is off to a solid start with four new additions to its line: a Roman gladiator, a cowboy, a Cheyenne Indian, and a large-scale fantasy figure. The gladiator, armed with a trident, is very well done, with a superb face, though its commercial appeal may be somewhat limited in that it literally cries out for an opponent. Unfortunately, the casting is marred by a pronounced mold line all around it, easy to remove but definitely distracting. The cowboy is an extremely fine piece, however, the right arm and hand, holding what appears to be harnessing, is so tightly compressed to the body as to appear attached to, rather than separate from, the torso. This part will require skillful painting and shading to create the illusion of a free-hanging arm. The Indian is outstanding, an exceptionally well done and extremely lifelike statuette of considerable character. While the previous figures are in 90mm, the fourth — Tarloc, King of Hell's Demons — is much larger. This is an absolutely delightful grotesquerie, a marvelously textured and proportioned monster of extraordinary realism. Despite its off-beat subject, it has strong visual appeal.

On the whole, Bivouac shows definite promise of becoming a respected line of, if not military miniatures thus far, certainly a range of good miniatures. Though certain difficulties are apparent in the first releases, such as the cowboy's left arm, it's obvious that sculptor Jim Payette and Bivouac's Dave Brown are not only aware of them but are working to overcome them.

F. Three extremely fine 54mm figures have been released by **Monarch Miniatures**, crisply detailed and beautifully cast, with a really good fit to all pieces. Proportions are good and each face is finely executed. The subjects are an officer of Landsknechts, leaning on a halberd and wearing full body armor; an imperial herald, a young boy in a knee-length tunic and tabard, and Baron Georg von Frundsberg, in armor and with a visored helmet. These are excellent figures, each strong enough to stand on its own merit if you don't wish to combine them into a colorful vignette.



E.



F.

Reconnaissance

Continued

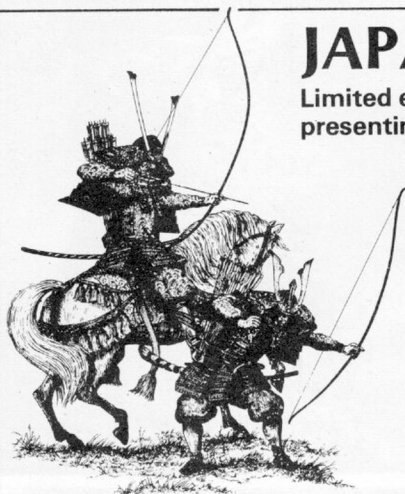
- G.** The second figure in the new **Chota Sahib** line has been released, an 80mm figure of a seated Indian Army officer, sculpted by Sid Horton. The pose is excellent, properly formal and self-assured, with a face rich in character. In addition to a painting guide describing different regiments' color schemes, each figure includes a polished wooden base.
- H.** Two new titles have been added to Squadron/Signal Publications' aircraft series, both of them excellent.

B-29 Superfortress, by Steve Birdsall, traces the development of the bomber that dropped the first atomic bomb. Contracted for in 1941, the Boeing Superfortress began service in 1944, flying supplies from India to China. **F-14 Tomcat**, written and illustrated by Lou Drendel, is the story of the U.S. Navy's controversial swing-wing aircraft that has been called "the ultimate air-combat weapons system." As in previous releases in this series, both books are lavishly illustrated with photographs and detailed drawings in color and in black and white.



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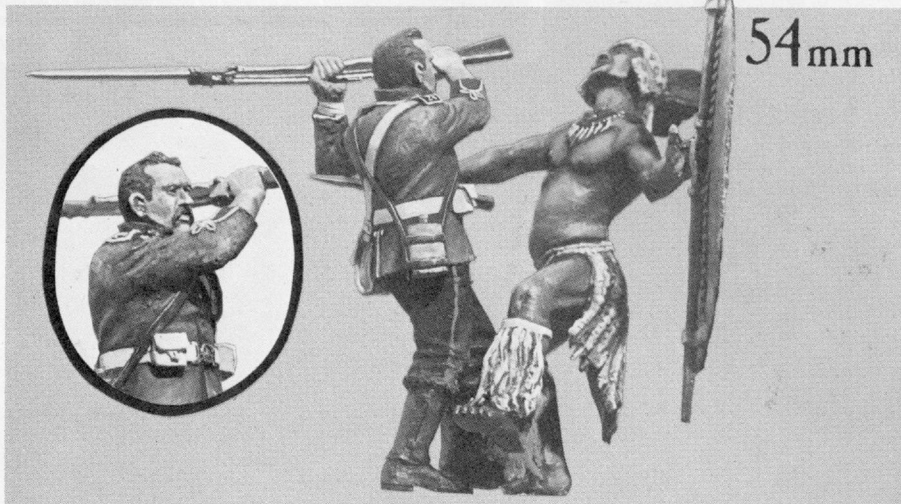


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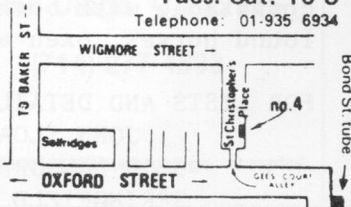
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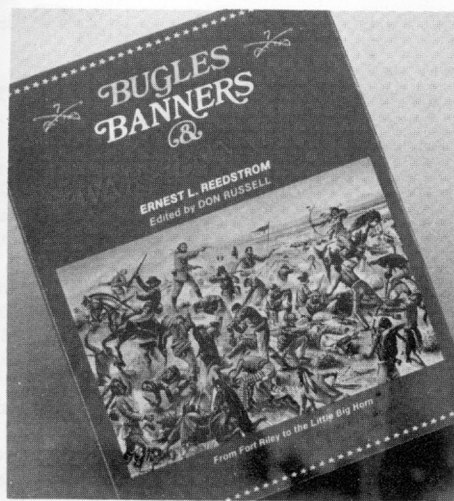
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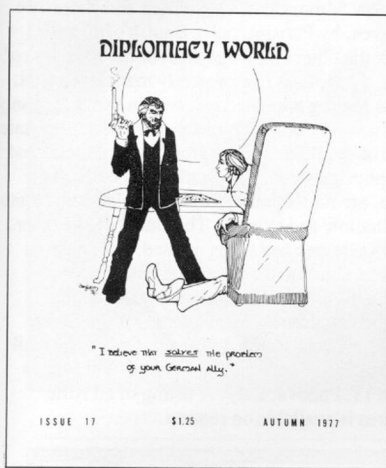


J. The conceptual planning on which **Dek Military Models** is based is a recreation in miniature of the British Army from the reign of Queen Victoria to the present. The idea is a good one, carried off with a high degree of professionalism. Sculpted by Alan Caton, the uniforms are carefully researched, with references listed on each painting guide. Packaging is excellent. Carefully packed in foam for maximum protection, each 80mm miniature is provided with a first-rate painting guide (including a history of the unit), a hardwood base, and a metal regimental badge or royal cipher. Caton's figures are quite well done. Proportions are good, detailing is sharp and crisp throughout and, in many cases, the faces and postures are rich in character.

The newest release from the firm is a striking two-figure set of a private and a sergeant of the grenadier company of the 28th Foot in 1801. In that year, a British force, including the 28th, was sent to dislodge the French army entrenched around Alexandria. At one point during the battle, as a superior French force attacked the 28th's front and rear simultaneously, the regiment formed up back to back to meet the dual assault. This is the moment depicted in this striking set, capturing memorably the drama of the action.



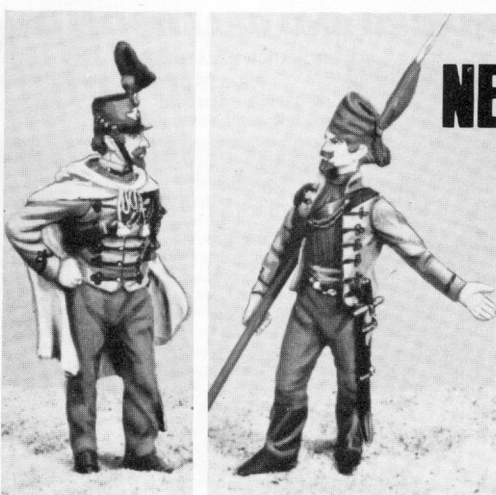
K.



L.

K. Lieutenant-colonel George A. Custer's 7th Cavalry is the subject of yet another intensive study, this time in *Bugles, Banners and War Bonnets*, written and illustrated by the well-known artist/historian Ernest L. Reedstrom (Caxton Printers, Ltd.). It would seem there wouldn't be much left to write about the subject that has not already been covered, yet Reedstrom has succeeded in presenting his material in a fresh and enlightening manner, tracing the life of Custer's regiment from its birth at Fort Riley to its last desperate moments at the Little Big Horn. This is a superb volume, an exhaustive study filled with scores of photographs (many published for the first time) and drawings. *Bugles, Banners and War Bonnets* serves not only as a first-rate study of the 7th Cavalry but, as well, is an exacting research work on post-Civil War uniforms, on accoutrements and horse furniture, weaponry, and every other facet of the cavalryman of the Indian Wars. Additionally, Reedstrom devotes considerable coverage to the Indians, their strategy, battle preparations and war paint, and equipment.

L. *Diplomacy World* is a quarterly magazine presenting an overall view of the burgeoning hobby of postal Diplomacy. "Diplomacy," in case you haven't discovered it yet, is the sophisticated and imaginative game invented by Allan Calhamer and marketed by Avalon-Hill. The nature of the game is such that it keeps winning more and more enthusiasts worldwide, in itself becoming somewhat of a specialized hobby within a hobby. "Diplomacy World" is filled with articles relating directly to the game and the fascinating and intriguing variants it continues to inspire. Well-edited, cleanly designed, this is an excellent publication for "Diplomacy" devotees, opening broad new vistas for its subscribers. For subscription information, write to Walter Buchanan, Route 3, Box 324, Lebanon IN 46052.



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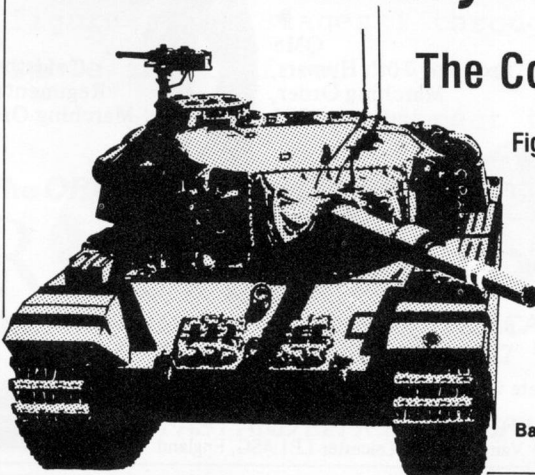
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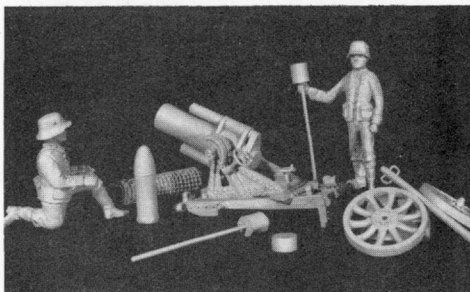
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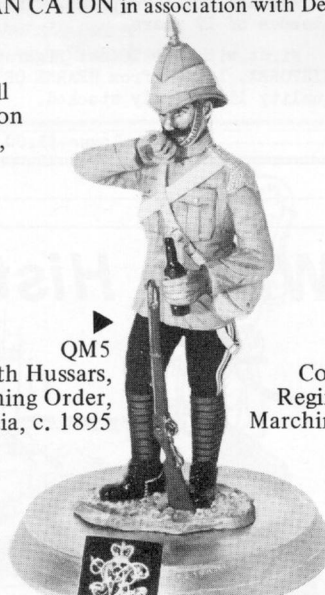
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M. New releases in Rigo's full-color *Le Plumet* series of plates include No. 171, the Hanoverian Legion, 1808-1811; No. 172, the standard bearer of the 6th Regiment of *Chasseurs a cheval*, 1815, and No. 173, Joseph Bonaparte, illustrating his uniforms as the king of the Two Sicilies and the king of Spain. The Historex miniature of Napoleon will easily adapt to a figure of King Joseph based on this plate. Plate AR23 depicts the standard and a cavalrman of the Durmain Regiment in 1746. The D series of plates, illustrating colors and standards, has four interesting additions. D33 is on the Austrian colors of 1812, illustrating the designs adopted in 1792; D34 shows the standards of the Westphalian *Gardes du Corps* in 1808 and 1812; D35 depicts both patterns of the dragoon standards of the Kingdom of Italy, 1805-1814, and Plate D36 shows the standards of the *Chasseurs a cheval* and the light cavalry of the Kingdom of Naples, 1806-1815. As usual with Rigo's work, the research work is flawless, assurance of impeccable accuracy in each plate.

N. Two new 54mm figures have been added to *Rifle Miniatures*, by Parisini, one a Danish officer of 1809-12, the other an infantryman of the Kingdom of Sardinia, 1747. Cast in a relatively malleable metal, the limbs may be animated to a certain extent. Cleanly cast and sculpted with good attention to detail, certain portions of the figures suffer from a lack of scale and uneven physiognomy. The Sardinian's cuffs, for example, are far too heavy, while shoulders and torso appear shallow and skimpy. The Dane, on the other hand, is well done and when painted, will make an acceptable addition to a collection. Each figure includes a highly detailed painting guide in both Italian and English. Prices, including postage, are \$5.50 U.S.; £3.10 U.K.; 27 francs, France, by mail from Ditta Cav. Ferruccio Testi, Giocattoli, via S. Lucia 13, Padova, Italy. A listing of all Rifle Miniatures is available on request.



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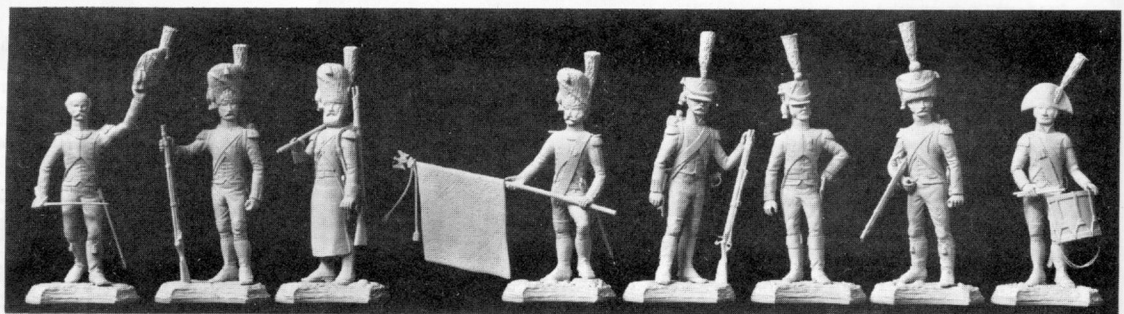
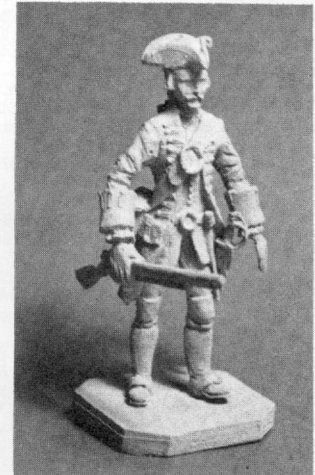
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Continued

M.



N.



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THE PRINCIPALITY OF WALDECK INFANTRY REGIMENT NO. 3 IN AMERICA, 1776-1783

BY DEREK FITZJAMES

Of the heterogeneous military forces that descended upon North American shores between 1776 and 1782, one of the least known was the Waldeck Contingent. Conceivably, this was due to its small size: one infantry battalion made up of a grenadier company of a hundred thirty-four men and officers and four musketeer companies, each of a hundred thirty men and officers. In addition, the regiment included an artillery detachment of two 3-pound guns, served by fourteen gunners and matrosses.

In March of 1776, the British government signed a treaty with Prince Frederick of Waldeck, who agreed to supply the contingent for service against the rebels. The monies to be paid to the prince were thirty Waldeck crowns per soldier, plus an annual subsidy of twenty thousand crowns. A "blood money" clause was also included, guaranteeing a stipulated sum for each soldier killed or captured, and a like amount for each three wounded.

As the 3rd Regiment was composed largely of drafts recalled from the eight infantry battalions which Prince Frederick had rented to Dutch service, it is safe to assume that the bulk of the Waldeckers had attained a reasonable degree of training and discipline before sailing for North America. Shortages in the number of troops promised the British king were filled by conscription of the citizens of Waldeck. The regiment arrived at New Rochelle in October, 1776.

Arms, accoutrements, and clothing were in adequate supply during the early stages of the war but, in common with other troops, the regiment's appearance deteriorated with arduous field service. (Our illustration depicts a well-furnished soldier as he might have appeared at inspection shortly after arrival.)

The 3rd Regiment served at Fort Washington and at the defense of Staten Island and was ultimately garrisoned at Pensacola, West Florida, in 1778. It remained there until captured by the Spanish in May, 1780, at Mobile. Interned in Havana, Cuba, until exchanged in July, 1781, the Waldeckers spent the remainder of the war in the New York region in various sedentary employments. The depleted battalion, its strength

reduced to less than half its original number, was returned to Germany, in July, 1783, doubtless in high hopes of enjoying the "Piping Times of Peace."

In the main, the uniforms of the Waldeck Regiment followed closely the prevailing Prussian fashion. Coats were somewhat shorter and more closely fitting than those of most other armies of the time, with regimental facing colors and red turnbacks. The lapels were correspondingly shorter and slightly wider; officers and NCOs carried spontoons with painted shafts. All companies wore short sabres in leather waistbelts. Companies were distinguished by the color of the sword knot and, in some cases, the hat pompom.

The grenadier company of the 3rd Regiment was issued plain fur caps with yellow bags trimmed in white and with a white tassel.

Officers wore a silver mesh waist sash interwoven with national or state colors, and a gorget of gilt or silver.

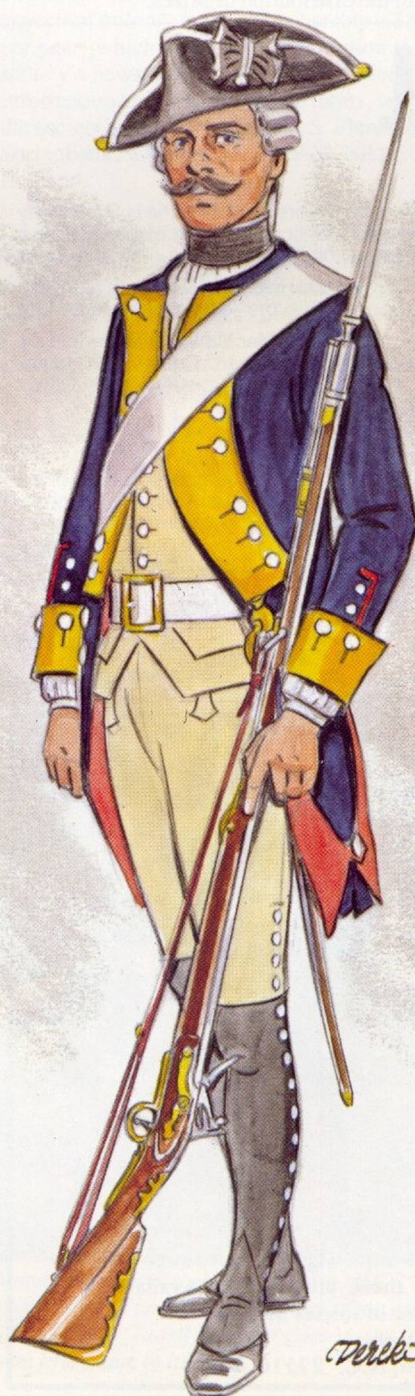
Hats of the Waldeck officers and sergeants were trimmed with gold lace, as were their coats. Canes were also carried by these grades, frequently used to urge any laggards onward in an assault.

Firearms closely resembled the Prussian model or the British Short Land Pattern smoothbore flintlock known as "Brown Bess," except that the butt was profusely ornamented with brasswork. The barrel was pin-fastened and the calibre .75. A German innovation was a protective cover for the pan and frizzen, attached to the red leather sling.

Shoulder belts were much broader than the American or British counterparts, due possibly to the inordinately large and heavy cartridge pouches. The pouches of grenadiers bore, in addition to an oval plate displaying a crown and the prince's monogram, four grenades placed obliquely on the corners of the flap. A linen or canvas haversack, a fur-covered knapsack, and a large tin canteen (all slung over the right shoulder), completed the equipment carried. The pioneers carried, in addition, axes and entrenching spades.

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Encyclopedia of British, Provincial, and German Units, P. R. Katcher
The Service of British and German Regiments in North America, C. H. Stewart



Derek FitzJames

CLUB NEWS

Continued from page 5

The 1977 competition, taking place in November, showed an even greater international participation, with fifty-two entries from Great Britain, three from Italy, five from Germany, two from Portugal, one from Belgium, and seventy-three from France. The setting, as usual, was *Le Salon du Bricolage*, a

display hall in La Defense, one of the super-modern skyscraper office buildings which many claim are disfiguring the historic skyline of Paris.

The French jury was composed of M. Louis Merllie, *Commissaire General de la Marine (C.R.)* and vice president of *La Sabretache*; M. Prost, *Conservateur du Musee Napoleonien d'Art et d'Histoire de Fontainebleau*; M. Chambenoit, *President du Club Francaise de la Figurine*; M. Eugene Lelievre, *Peintre Officiel de l'Armee*; and M. Guilbart, *Specialiste de la figurine de collection et Redacteur a "Uniforme."*

By 6 p.m. on Friday 4 November, the Historex stand was a mass of people anxiously awaiting the arrival of the British contingent, who had been delayed en route. When they finally arrived, Rene Gillet, Managing Director of Historex, assisted by the jury, proceeded with the distribution of prizes.

First prize in Diorama Class went to Pierre Conrad for his scene of two *Gendarmes* inspecting the papers of a peasant. Boxed in an ornate picture frame, it was, in effect, a three dimensional painting. Second prize was to Yves le Bigre, who used as his theme a well known historic site in Paris at the time of Louis XIV for his "*Cour des Miracles*." Jean-Pierre Mir won third prize for "*Le Palais Royal sous le Consulate*." He depicted that particular period in France's history known for its outrageous fashions, *le Palais Royal* being the prime place to see and be seen. The diorama recreated the atmosphere outstandingly and the transparency of the dresses was astonishing in its execution. Both Yves le Bigre's and Mir's dioramas made exclusive use of Historex's new Academy figures. Fourth prize was awarded to Mr. Pignol for his attractive "*La Vieille de la Moscawa*".

First prize in Scenes and Groups was awarded to Mademoiselle Peschard, a young woman whose "*La Guerre de Sept Ans*" was superbly done with a number of well thought out details.

In Vignettes, first prize went to G. Bickerton of Great Britain for "*A Near Run Thing*," a highly animated scene of the Battle of Waterloo, with an unseated British dragoon deflecting the lance of a French lancer. Second prize was won by Ed Pollard, also of Great Britain, with third prize going to Paul Leger.

As in 1976, the Single Figures category was a walkover for the British modelers, with Alan Haselup winning first prize for his beautiful "*La Reve*," depicting Napoleon asleep in a chair, his horse grazing nearby. Second place went to M. D. Thomas for his Dutch lancer officer and third prize to K. R. Brown for his Prussian hussar trumpeter. In the Conversion Class, England's David Catley won first and second prize, with the third place going to France's Mr. Perrier.

In the eight entries in the Junior class, Cyrille Conrad won first prize with his "*Stirrup Cup*," with second place going to Great Britain's A. Arbury for his "*Standard Bearer of*

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the *Cent Suisse*." J. Hullis of England won third prize with a fine Mameluke officer. Though gaining only eighth place, it was nice to welcome a winner from Italy, Mr. Ricco, with his "2nd Troop of Horse Guards."

The next International Historex Competition will be held in the Museum of Fontainebleau, where there is an important collection of First Empire weapons and uniforms. The Historex representative in the United States, Coulter-Bennett, is presently trying to work out the transportation difficulties involved in organizing American participation in the next exhibit. If these problems can be worked out and our American friends enter the competition, they can be certain of being up against the best miniaturists in Europe, with the British outshining all others in their painting and conversion techniques, while the French maintain a flair for creating highly expressive dioramas.

— Dick Hirdes

Northern Militaire '77

Great Britain's annual Northern Militaire military modeling exhibition took place on 5 and 6 November at the Lancastrian Hall, Swinton, Manchester. The event was organized by the Manchester Area Wargames Club and was sponsored by Hinchliffe Models Ltd.

The exhibition attracted well over the 3,800 visitors for whom printed programs were available, indicative of a strong and growing interest on the part of the general public. The two-day event included demonstrations of painting and modeling techniques, war games, a display by the army, and drills by re-enactment societies.

More than four hundred separate entries competed for over thirty trophies, as well as numerous other prizes. A continuing trend toward large scale figures was still apparent, though other scales were not ignored, with many fine entries down to 20mm figures.

— Rod Johnson

MSCC '77

The annual competition of the Model Soldier Collectors of California, held at the Sheraton-Universal Hotel in Universal City, showed a pronounced surge of interest in fantasy figures, reflecting a nationwide trend. Some extremely imaginative and creative work was done in this area, with Jerry Holbrook's "Silver Warrior," a major conversion, winning first place and Larry Byrd taking second for his "Orc of the White Hand," a Squadron/Rubin figure.

The Vignettes Category was a well-represented class, with numerous examples of excellent workmanship coupled with attention to detail. Les Mauff's "Souvenir Hunter," by Tamiya, won first prize, with second place going to Terry Worster for a beautifully executed "Lesson in Strategy," Poste Militaire figures with minor conversion work.

Interestingly, there was an increased number of flats over last year's, indicating that American miniaturists are beginning to find the same fascination for these that their European counterparts do. Fully half of the 30mm mounted figures were flats, entered in Wargamers Class because there was no separate

category for flats. Chris York won first place for his "Turkish Standard Bearer," with Bob Murray's "Officer of Hussars of the Blue King," a Neckel flat, winning second.

Vendors were much more numerous this year, with some mouth-watering displays. Books, figures, equipment, and supplies were available in profusion.

The attending audience was obviously delighted with the displays and, judging from the enthusiasm shown, it would seem a safe assumption that many will undoubtedly be trying their hands before long.

MSCC '78 will take place 22 October, with an entry deadline of 1 September.

— Max Schulze

The International Military Music Society, formed in London a year ago, is a non-commercial organization whose aims are to encourage interest in, and research into, all aspects of military music. Membership is \$8.00 per year, which includes a subscription to the society's newsletter, *Band Call*. For additional information and/or membership forms, write to the society's secretary, Harry L. S. Plunkett, 93 Springbank, Lakenham, Norwich NR1 2LH, England.

Le Colback, an association of military miniaturists in southern France, now has a new mailing address. For information on the society, write Le Colback, Boite Postale 5056, 31033 Toulouse, France.

A new group of miniaturists has been organized in Manitoba province in Canada, meeting the first Friday of each month in the basement of the Keystone Hobby Shop on Portage Avenue in Winnipeg. Catering to all size figures, the Manitoba Model Soldier Society is open to all modelers over eighteen years of age. For additional information, write Rev. R. L. Brownlie, St. Thomas Rectory, Lockport, Manitoba, Canada.



Among the many excellent entries in MSCC '77 was Michael Tapavica's trumpeter of the grenadiers of the Guard, a major conversion that won first place in its class.

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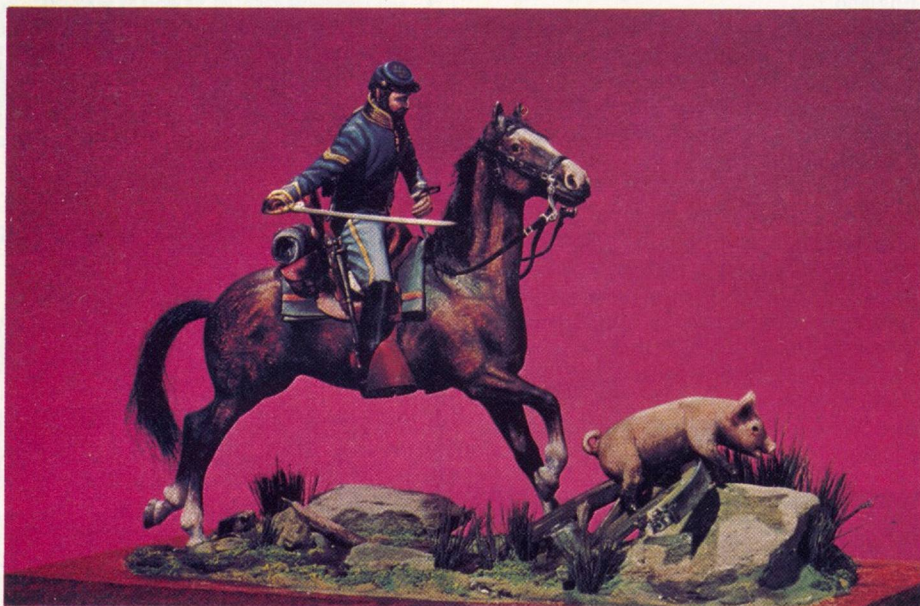
The Work of David



Confederate General J. E. Johnston; Airfix conversion.



Pikeman, 1st Foot, 1635. Class winner 1975 IPMS annuals.



Union cavalry corporal, 1865. Made of Historex parts and many scratchbuilt pieces, this was a class winner in the 1975 IPMS annuals.



Union artillery, 1865. Made of conversions of Britains toy soldiers, this vignette won the Britains Trophy in the BMSS annual competition in 1975.

David Hunter is a young Scotsman who has the uncanny habit of turning up as winner of competition after competition in both local and national venues and in different societies. His name ranks with the outstanding modelers in the British Model Soldier Society and the International Plastic Modelers Society. In the latter's annual competitions at the Royal Air Force Museum in December, he walked off with no less than four cups and several certificates for second and third place. His trophies include many BMSS national awards as well.

Hunter was born in Glasgow thirty-three years ago. He served for six years as a regular in the British Army Intelligence Corps, three and a half of which were spent in Hong Kong and in Germany. In tribute to his service, he has converted a Tamiya figure into a self-portrait as a corporal serving in Hong Kong with the Headquarters 48th Gurkha Brigade.

After leaving the army, he joined the Players Tobacco Company and is now a district sales manager in Wales. He is married and has an eighteen month old daughter.

Hunter

BY PHILIP O. STEARNS

Hunter's interest in modeling has been keen since boyhood, though his serious devotion to the hobby began after leaving the army. He has always kept to the use of plastic, maintaining that this medium offers more detail, as well as possibilities for conversion. Nor does he restrict himself to purely military subjects, as evidenced by his IPMS wins for such diversities as oil rigs, naval, and air force subjects. Though he feels at home in almost any area of figure modeling, his great penchant is for the American Civil War.

Conversion is his main joy and almost no kit ever ends up as what its manufacturer intended it to be. His Confederate infantryman, winner in the large-scale IPMS competition, began as an Aurora caveman. A character-laden study, it demonstrates admirably his skill at adding individualized touches of story-telling, even with single figure creations.

David Hunter's high standards of work serve as inspiration to all miniaturists as to what can be done when creative imagination is given free rein. ○

Confederate infantryman, 1865.

Converted from an Aurora caveman kit, the clothing and equipment have been built from plastic card and tissue. Class winner in the 1975 IPMS annuals.



"Interrogation of German Prisoner of War", made up of modified and converted Tamiya figures, was a class winner in the 1974 IPMS annuals.

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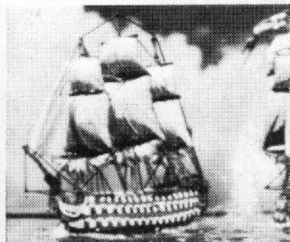


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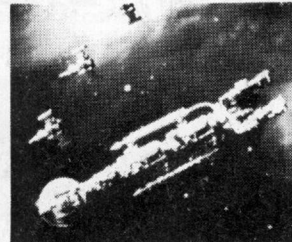
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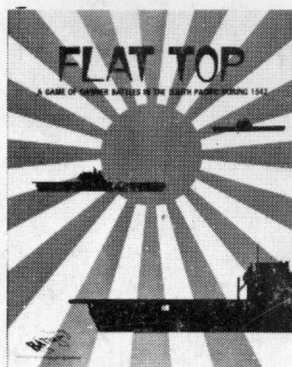


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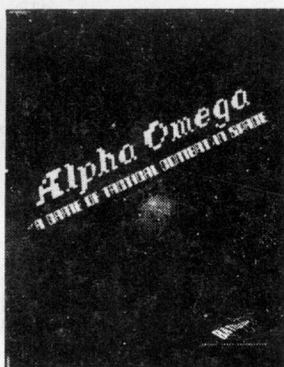
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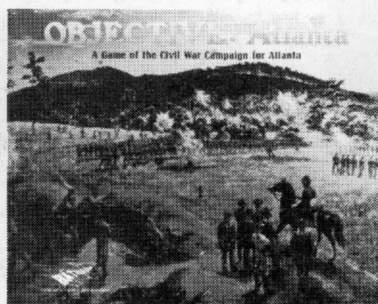
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